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The Music Magazine

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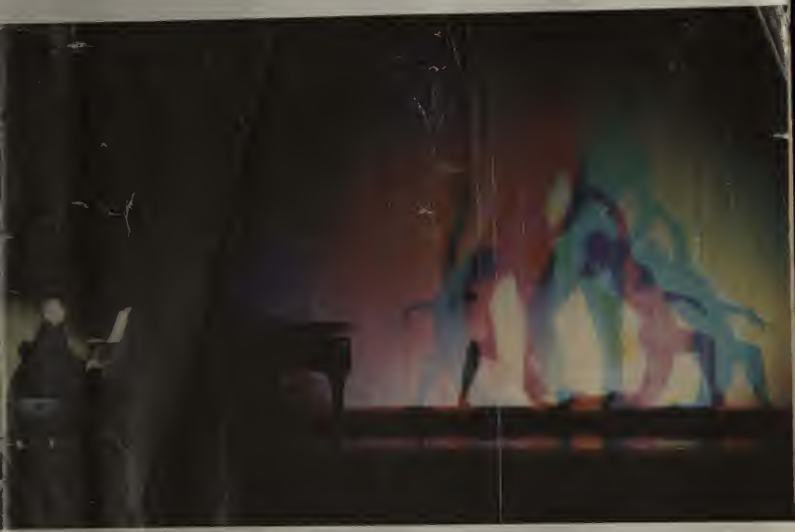

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by Elaine Plummer and Jean Stark

See Page 15

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September 1956
Vol. 74 No. 7

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Musical Oddities

By NICOLAS SLONIMSKY

FOR HARD LUCK, few musicians could match the experience of the New York composer Albert Mildenberg. In 1909 he finished his opera "Michel Angelo" and approached Gatti-Casazza the omnipotent manager of the Metropolitan Opera House for a possible performance. Gatti-Casazza gave Mildenberg eight different appointments, but failed to keep any of them. Finally Mildenberg elicited a definite promise for an appointment in Milan with Toscanini and Gatti-Casazza. He sailed in the summer of 1909 on the S.S. Slavonia with the orchestral score of his opera and a full set of orchestral parts in his steamship trunk. Near the Azores, a tempest forced the skipper to seek refuge and the ship was wrecked on the rocks. No lives were lost, but all baggage went down to the bottom of the sea. Mildenberg described the disaster with philosophical resignation: "I imagine that the first hearing of my opera will be underwater and Davy Jones and his piscatorial orchestra will regale themselves with the beauties of my music. It has taken me four years to write this work and for the last nine months I have been waiting for a hearing at the Met. I don't need Gatti-Casazza and Toscanini now for I have not the strength nor the courage to rewrite the work. What's the use?"

In 1910 Mildenberg submitted a new opera entitled "Rafaello" for a $10,000 prize offered by the Metropolitan Opera. The winning work was "Mona" by Horatio Parker. The unsuccessful composers got their manuscripts back—all except Mildenberg. His elaborate libretto book in four languages, the piano score and 28 pages of the orchestral score could not be found. A search on the premises of the Metropolitan failed to discover the missing music. Mildenberg admitted that he had little hope of winning the prize, but he wanted to be sure that the jury consisting of Alfred Hertz, Walter Damrosch, Chadwick and Loeffler had at least examined the score before it was lost. But the members of the jury could not remember seeing the score. Outraged at this misadventure, Mildenberg instituted a suit for $25,000 against the Metropolitan Opera but eventually settled for $750. He died, a disappointed man, in 1915, at the age of forty.

Emmerich Kalman, the creator of many popular operettas, believed that leap years were lucky for him. His début as composer took place on leap-year day, February 29, 1904, when his symphonic poem "Marina" was played by the Budapest Philharmonic. His greatest operetta successes all occurred in leap years. Like many superstitious people, Kalman regarded No. 13 as unlucky. The Vienna production of his most successful operetta "The Czardas Princess" was scheduled for November 13, 1915. As the audience began to hear word come that the tenor who sang the leading part was in bed with laryngitis. The premiere was put off but Kalman was glad he knew that he could not succeed on the 13th of the month. In those days, the leading singer was well again, and during those four days the librettist added some of the most effective stagecraft for the third act. The premiere was a tremendous success.

Ifter Rossini stopped writing operas, he amused himself by writing numerous piano pieces with whimsical titles. One of them is entitled "Old Uniform." He explained that he wrote it specially to bore his listeners into unconsciousness.

THE END

world of music

Gian-Carlo Menotti's new madrigal opera "The Unicorn the Gorgon and the Manticore" will be presented at a festival in the Library of Congress on October 19, 20 and 21. Sponsored by the Coolidge Foundation, the festival will also include specially commissioned works by Bergsma, Menotti, Giannetta, Covell and Dallapiccola.

The Moravian Music Foundation, established by the Moravian Church in America, is making available for research and performance about 7,000 pieces of music from Moravian archives in Bethlehem, Penna., and Winston-Salem, N. C. The music dates from the 18th century.

The Co-Opera company of Philadelphia presented in that city on June 4 (and 5) the first local performance of two one-act operas: Ravel's "L'Enfant et les Sortilèges" and George Antheil's "The Wish." The latter work was written by Antheil on commission of the Louisville Orchestra, which last year gave the premiere performance in Louisville. Both operas were produced and conducted by Joseph Levine, founder of the Co-Opera Company. The orchestra score had been arranged for two pianos by Mr. Levine who with his wife, Mary, presented at the two instruments. Leading roles in the two works were sung by Rita Dreyfus, Ruth Margaret Miller, Joseph Doyle, Rosina Gore, Carmen Swall, George Britton, Edmund Goldyn, Harold Parker, Audrey Bookspan and Joyce Lundy. Mr. Levine is also musical director of the Gallo Theatre of New York City.

The National Guild of Piano Teachers has awarded $40,000 worth of prizes in winning piano students in its annual contest which attracted nearly 50,000 participants throughout the country this year. Daniel Pollack, a pupil of Rosina Lhevinne, won $750 for placing first in one event and $350 for tying for first in another. Many

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three awards were distributed

The House of Representatives passed a bill in May to grant a Congressional Charter to the National Music Council. Action has been pending on similar bills in the Senate

The Third Annual Liturgical Music Workshop was held in Boys Town Nebraska during August Flor Peeters, composer and organ teacher at the Royal Flemish Conservatory Antwerp, was the distinguished visitor this year who taught and presented a workshop recital The Reverend Francis Schmitt is director of music at Boys Town

George Raudenbush conductor died in San Diego on May 26 at the age of 57 Mr Raudenbush founder of the Harrisburg (Penna) and Toledo Symphony Orchestras made his debut as a violinist at Aeolian Hall in New York in 1922 He was assistant concert-master of the NBC Orchestra under Walter Damrosch from 1929 to 1934 and conducted the New York Philharmonic-Symphony in 1937.

Broadcast Music, Inc sponsor of the Student Composer Radio Awards, have announced that the ten judges had decided to withhold the six major prizes of $6,500 for 1955 because the entries were not of sufficient musical worth

The total number of awards will be doubled for 1956 Two secondary school awards of $500 each were given to Michael Kaeder and Donald Jenni

Hans Werner Henze, the German composer has written a new opera called "Koenig Hirsch" (King Stag) which will be premiered at the 1956 Berlin Festival Sept 16-Oct 2.

George Rochberg and Ernest Gold have been selected by the Society for Publication of America Music for 1956 Their string quartets will be published The Society's next contest closes on October 15 Scores should be sent to Richard Korn 598 Park Avenue, New York 21

Hugo Weisgall's one-act, one-voice opera "The Stronger" based on the Strindberg play was presented on the CBS Radio Workshop on June 15 Columbia Records has released Mr Weisgall's opera as part of its Modern American Music Series

Vladimir Ashkenazy, 18-year-old Russian pianist has won the $3,000 grand prize in the Queen Elisabeth of Belgium International piano contest American John Browning, 23 was awarded second prize of $2 000 by an international jury

Johan Grolle, first music head of the Curtis Institute and director of the Settlement Music School in Philadelphia died in that city on June 12 Mr Grolle was 76 years old Born in the Netherlands he came to this country at the age of 20 and joined the first violin section of the Philadelphia Orchestra

The Boston Symphony will visit the Soviet Union between Sept 5 and 10 to give concerts in Moscow and Leningrad Other appearances by the Symphony in its European tour will include Helsinki and Prague

Goddard Lieberson has been named president of Columbia Records Mr Lieberson who is also a composer was appointed executive vice president 1949 and was largely responsible for the enlargement of Columbia's repertoire since the advent of LP phonograph discs

Aldo Parisot Brazilian born cellist has been appointed to the Peabody Conservatory faculty beginning this fall

The American Symphony Orchestra League held its eleventh annual convention in Providence Rhode Island June 14-16 A Musicians Workshop consisting of sessions with first-chair performers from the Boston, Philadelphia, Pittsburgh and New York Orchestras was coupled with League workshops and a session of the League of Composers—ISCM American Section Aaron Copland and Virgil Thomson were among numerous distinguished speakers at the convention

Hortense Monath— pianist and program director of the New Friends of Music for 16 years, died on May 7 in New York at the age of 52 A pupil of Artur Schnabel, Miss Monath was born in Newark, New Jersey and made her debut recital at Town Hall in New York on October 25 1931 She studied under Bruno Walter and Pierre Monteux and appeared frequently in her ensembles sponsored by the New Friends of Music, which she founded with her second husband, Ira Hirschmann in 1936.

Anthony Donato has been named winner of the fifth annual Mendelssohn Glee Club Award Mr Donato whose "The Sycophantic Fox and the Gullible Raven" won the award for mixed chorus, is a graduate of the Eastman School and teaches composition at Northwestern University

Recent fellowships were awarded by the Guggenheim Memorial Foundation to the following musicians Seymour Shifrin, Cecilia Floyd, Earl Lindeman, Earl Kim, George Rochberg Richard Winslow, Vladimir Ussachevsky, Jan Meyerowitz Edward Bauer Julia Perry Theodore Chanler, Robert

(Continued on Page 8)

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THE BOOKSHELF

Ernest Chausson, The Composer's Life and Works

by Jean-Pierre Barricelli and Leo Weinstein

Reviewed by Dika Newlin

In the midst of the Mozart Year we may be overlooking some slightly less illustrious musical anniversaries, the commemoration of which—if not offering us an excuse for such a feast as 1956 is setting forth—ought yet bring us into contact with agreeable works which deserve revival. The book at hand reminds us of this truism. Last year, Jean-Pierre Barricelli, an assistant professor of humanities at Brandeis, and Leo Weinstein, an assistant professor of French at Stanford, had the hundredth birthday of Chausson on their minds. The result is this survey of his life and work, which represents, so far as I know, the first book-length biography in English of a composer who is known to many of us mainly by his *Poème* for violin and orchestra, his B-flat major symphony, and possibly his *Concert* (the authors point out that the more common designation *Concerto* is a misnomer in view of the special nature of the ensemble involved) for piano, violin and string quartet. In this book we may also read brief accounts (illustrated with music examples which are mostly too short to do more than tantalize) of his songs, his other chamber music, his symphonic poems, his religious music, various incidental works (including some neglected piano literature) and finally his Wagner-shadowed music-drama, "Le Roi Arthus" ("King Arthur"). Extraordinary to realize that this work, forgotten today, was listed as late as 1909 among the "top four" operas which Brussels opera-goers wished to see in the coming season! (The others were "Tristan," "Pelleas" and "Gotterdämmerung".)

The authors have sought to disarm criticism in their introduction. "The biographer turns the piece interminably until a larger pattern of permutations is at last visible and can be set down—but the triumph is more apparent than a bloodless conception that cannot retain the teeming quality of life. ... It has this quality, this sense of incompleteness that Chausson's life mirrors, because of the paucity of surface drama in his public life." One does feel, though, that the biographical portion is a little more colorless than it needed to be, given the vivid Parisian cultural life in the midst of which Chausson lived and worked. But one manages to get a sense of the tragedy of Chausson's position in musical history—first condemned as a radical by those academicians who could not stomach the effusions of the Franckists, he found himself dismissed as "old hat" by the up-and-coming followers of Debussy. Many "first rate composers of the second rank" (as Herbert Weinstock calls Chausson in his jacket blurb) have undergone precisely this fate, and indeed our musical experience of today is often impoverished thereby, though our authors, in their commendable zeal for their subject matter, surely go too far when they rate a sizeable list of Chausson's less renowned works as "far better pieces of music than *most* (italics mine) numbers currently chosen by conductors and musical groups in search of 'new' works to add an interest factor to their programs."

The authors, as is only just, frankly admit their sympathy with their subject—a sympathy which occasionally leads them to look a little too hard for Chaussonian individuality in rather conventional works such as the religious compositions discussed in Chapter III of the book's second division. (They do confess to disappointment with the "flat flavor" of some of these pieces.) The sincerity of their approach, however, is sometimes obscured by their frequently awkward wording, with its Germanic elements (e.g., "a 'cello has sometimes *substituted* (for *replaced*) the solo voice in performances", "the *brasswinds* (for *brasses*) assume dominating importance").

There is a four-page bibliography, and a list of Chausson's compositions, in which I could not find the "very proper *Tantum Ergo Sacramentum*," referred to on page 139 of the text. There is no discography (a feature which would add to the value of the book for the general reader as well as for the student), it may, therefore, be helpful to mention here that there are various LP recordings of the *Concert*, the *Poème*, some of the songs with piano, the *Poème de l'Amour et de la Mer*, the Symphony, and the Trio.

University of Oklahoma Press $4.00

(Continued from Page 6)

lav Martinu, Carlos Chavez, Hans David, Nathan Broder, Herbert Newstadt.

The San Francisco Opera will present "Boris Godounov" in the original Russian this season. Kurt Adler, director of the Opera Association, will share conducting chores with William Steinberg, Fausto Cleva, Glauco Curiel and Carl Kritz.

The Los Angeles Municipal Arts Department sponsored 35 band concerts and 28 community sings in seven Los Angeles parks last summer. The free concerts were jointly underwritten by the city and the Music Performance Trust Fund.

Paul Cunningham, author of "I Am An American," "Please Take a Letter Miss Brown" and more than 100 other published songs, has been elected president of the American Society of Composers, Authors and Publishers (ASCAP). Mr. Cunningham succeeds Stanley Adams, who had served as president since 1953.

Ward Davenny has replaced the late Erich Itor Kahn as permanent pianist of the Albeneri Trio, joining violinist Giorgio Ciompi and cellist Benar Heifetz. Mr. Davenny has been director of the Cleveland Institute for the past [illegible] years.

The American String Teachers, National Chamber Music and College Wind-Percussion Instructors [illegible] conferences at the National Music Camp, Interlochen, Michigan this August 21-28.

La Compagnie Lycette Darsonval of the Paris Opera will make a ten-week tour of the United States and Canada beginning October 7. The ballet company will visit approximately 60 cities with a repertoire that includes Delibes' "Sylvia," "Combat" by Raffaele de Banfield and the music of Saint-Saëns, Lalo, Schmitt and Chopin.

Mme. Maria Winetzkaja, mezzo-soprano, died on May 22 in New York at the age of 68. Mme. Winetzkaja, née Maria Klein, was born in Russia and made her operatic début with the Boston National Opera Company. A member of the Puccini Opera Company of Philadelphia, the New York and Cosmopolitan Opera companies, she later taught at the Juilliard School.

Victor Alessandro has received the Alice M. Ditson Award for 1956 for his "distinguished service to American music." The $1000 award to the Texas-born conductor of the San Antonio Symphony Orchestra was made for his emphasis on American music in his concerts.

J. W. Edwards, Publisher, Inc., has announced completion of the 40-volume edition of the Complete Works of Mozart. The Edwards edition is a reissue of the Breitkopf and Hartel edition printed nearly a century ago. The first four volumes of the Edwards edition were edited by Alfred Einstein and the rest were completed after his death by Hans David and Bernard Wilson.

COMPETITIONS

(For details, write to sponsor listed)

National Federation of Music Clubs twenty-second biennial Young Artists Audition. Cash prize of $1,000 or a debut recital, with various supplementary awards. Prize awarded in each of the following categories: male voice, female voice, piano, violin and chamber music. Details from National Federation of Music Clubs Headquarters Office, 445 West 23rd Street, New York 11, N. Y.

Arcari Foundation third annual competition. A prize of $1,000 for an original composition in the form of a one-movement Concerto for Accordion with orchestral accompaniment. Details from Secretary of the Arcari Foundation, Nick Fantazzi, 14 Merion Road, Merion Station, Penna.

Northern California Harpists' Association ninth annual competition. Two cash awards of $200 each for new harp compositions. Deadline, December 31, 1956. Details from Yvonne La Mothe, 687 Grizzly Peak Blvd., Berkeley 8, California.

Friends of Harvey Gaul tenth annual competition. A $300 prize for an anthem with piano or organ accompaniment or a cappella, plus publication by Volkwein's, Pittsburgh. Also a $100 prize for a composition for two harps. This prize limited to Penna., W. Va. and Ohio. Deadline, December 1, 1956. Details from Mrs. David V. Murdoch, 315 Shady Avenue, Pittsburgh 6, Penna.

National Association of Teachers of Singing second annual Young Artists Auditions. Three prizes of $500, $100 and $50 respectively for winner, second and third place. Winner promised auditions by the Metropolitan, the Lyric Theatre of Chicago and the San Francisco Opera Company. Details from NATS Singer of the Year Contest, Charles Pearson, Nat'l Audition Chairman, Waban 68, Massachusetts.

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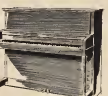

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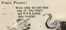

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MUSIC in focus

by James B. Felton

GERMAN RECORD SERIES

THE CURIOUS NOTION that "early" music means J. S. Bach and Mozart is being magnificently obliterated by the Archive Production of the German Phonograph Society (Deutsche Grammophon Gesellschaft) which organization is in the process of releasing a long series of recorded music dating back to Gregorian Chant and not exceeding the Viennese classicists. The current third release, for example, begins with the plainsong *Office for the Dead* and ends with two pieces by Mozart for the glass-harmonica. In between one discovers such items as Guillaume Machaut's granite-hewn mid-14th century "La Messe de Notre Dame", Monteverdi's opera 'Orfeo' and the six a cappella motets of J. S. Bach for mixed voices.

There are two practical reasons why much of this genuinely early Western music is not performed today. In the first place, scores are not always readily available in modern notation, and secondly obsolete instruments such as the lute, for which these scores often call, are no longer available or played (excepting the efforts of a handful of ancient instrument societies). The Archive Production has had to overcome at least the latter difficulty in order to give us an authentic sound image of the "Orfeo" of Monteverdi. Not only were Baroque violins and members of the viol family used but also Zinken or Cornetts which are a kind of wooden tubular horn employed by Monteverdi in 1607 and as late as 1762 by Gluck. The Zinken add the brilliance of a trumpet-like tone to Monteverdi's orchestra but without the overbearing effect of brass instruments; hence the peculiar charm of this obsolete horn. We may note here that Mr. Otto Steinkopf constructed the two Zinken used in this performance and played one of them himself.)

Technical questions aside, there is no reason why this early music cannot be appreciated for its own sake. Those who enjoy Stravinsky's Mass for Voices and Wind Instruments may find delicious parallels in Machaut's Mass, which also uses accompanying winds. The balletti of Giovanni G[illegible] tonally but ex[illegible] and freshness at [illegible] the truth. Archive [illegible] up with a [illegible] works that are [illegible] able and permeated with [illegible] nificance. For Wolkenst[illegible] and Gastoldi have long be[illegible] than mere names in our texts [illegible] musical history. It is time th[illegible] an opportunity to hear them [illegible] reasonably authentic reproduction [illegible] obstacles are difficult but Archive [illegible] succeeded remarkably well.

Archive's scheme is bold and [illegible] paratively thorough. From about [illegible] A.D. to 1,000 years later the flow of Western music has been [illegible] neled into twelve periods of [illegible] Each period is then subdivided [illegible] order to accommodate individual [illegible] posers and forms of music. For the period designated "The Italian Seicento" includes Monody and the [illegible] Concerto, Claudio Monteverdi, The Toccata, The Cantata. The [illegible] Each release of the Archive [illegible] which began late last year [illegible] of the subdivisions of each [illegible] period, thus extending the coverage of each release from G[illegible] Chant to Mannheim and Vienna [illegible] envisions the passing of several years before this colossal [illegible] ogy is completed (thirteen [illegible] planned for the High Renai[illegible] riod alone) but it will be [illegible] great achievements of the record industry.

It is probably on records only that [illegible] shall ever recapture the [illegible] Lieder and Spielstücke of the [illegible] Liederbuch or the entirely lost [illegible] of the Minnesingers, Troubadours, Minstrels. We are especially [illegible] therefore in having here superb [illegible] reproduction under controlled [illegible] tions. One even wonders if such [illegible] ensemble performance on [illegible] struments could be duplicated [illegible] reasonable economic limits in live concert form today. In any case, except opera and those massive [illegible] intended for cathedral hearing, early music thrives better in the [illegible] macy of one's own living room [illegible] today's concert halls. THE END

The *Responsibility* of Music Education to Music

Fabian Bachrach

by

WILLIAM SCHUMAN

(This address by William Schuman, president of the Juilliard School of Music, New York City, was delivered on April 16 at the General Session of the biennial convention of the Music Educators National Conference held in St. Louis. It is reprinted from the June-July issue of the Music Educators Journal whose courtesy is gratefully acknowledged.—Ed. Note)

THIS CONFERENCE is undoubtedly one of the most important in the history of your organization. In accepting the invitation to address you here today I was not unmindful of the honor or of the responsibility. In fact, the word "responsibility" kept occurring to me as I thought of the things I wanted to say to you. This word, as you already know, appears in the title of my talk "The Responsibility of Music Education to Music." The danger in fiftieth anniversary celebrations is the exclusive concentration on congratulations. In the instance of your splendid organization the congratulations are much deserved. Basically, however, constructive results do not stem from the mere recollection of past achievements but rather from courageous self-evaluation and the determination to correct shortcomings through planned action. Because I recognize your shortcomings as well as your noble achievements I have chosen to be your loyal critic. In short, then, do not expect compliments from me. You are aware, I am sure, that the person who takes the trouble to criticize constructively is the person who truly cares and who believes in the validity of your efforts. I shall pull no punches and the only precaution I have taken is that of having secured a reservation on a train which leaves immediately following this meeting.

The numerical growth of your organization has been phenomenal. It is my understanding that you now have upwards of thirty thousand members when just twenty-five years ago you numbered between five and six thousand. Understandably, in these formative years a great deal of emphasis had to be placed on the organizational aspects of MENC and I doubt that even the most carping critic could find anything but words of praise for the efficiency of this organization in structure and administration. It is now generally recognized that the initial battle you have fought has been won—namely, that music is firmly entrenched in the elementary and secondary schools of the land. I wish to address myself, however, not to the battle that has been won but to one that needs to be fought.

When anyone associated with the professional music world questions the quality of music-making in the schools the music educator is likely to accuse the professional of not understanding the special problems of school music. Actually, in this regard, the accusations are often well founded, for many professional musicians do, in fact, evaluate school music from a narrow point of view. Let me assure you, however, that my own experience with school music has given me a realistic understanding of the problems you face. I recognize, for example, that music-making in the schools often has a goal which is not that of musical excellence alone. Music is used for other purposes. I have heard it stated over and over again by many teachers that the band room is first of all a place for the boys and girls to blow off steam. If, they argue, the musical results are not always what they should be, the results in social values are sufficient justification. In other words, school music is often regarded as a social force and, if you wish, as a therapeutic agent. These uses are often considered

more important than musical excellence itself.

It cannot be denied, surely I will not deny it, that school music affords opportunities for group activities and has the capacity for aiding in the general development of students, both individually and as a social entity, which other subject areas do not as effectively provide. But is there anything inconsistent between this approach and that of the achievement of high musical standards? Not if the difference between the uses of music for social values and the standards required for the performance of music in public is clearly understood. The performance of music in public demands meeting an objective standard.

Recognizing then that the problems of school music are many, what solution can be proposed which will preserve the social values for which music is used in the schools and at the same time achieve acceptable musical standards? Would you not agree that no musical performance should be given in public which does not meet acceptable standards, that however socially valuable the musical training has been for a particular group of students, there should not be a public performance which is not valid musically. A poor performance of a piece of music does a disservice to the art of music regardless of what developmental benefits may accrue to the students taking part in such a performance. No musical performance should be given in public which cannot meet acceptable musical standards. What standards, then, are acceptable standards in school music? Clearly the only musical standards for schools can be those acceptable to a given teacher or supervisor in a given situation. Standards cannot be legislated. They are personal, reflecting as they must the musicianly attributes of the instructor. For this reason the musical equipment of every music teacher is of paramount importance for it is this equipment which is directly and irrevocably responsible for standards.

The qualitative gamut of musical performance in the schools is enormous. Out of genuine interest I have made it my business to hear many public school groups in various parts of the country over the years and the qualitative range of their musical performance is astonishing. But what is even more astonishing is that by and large, and in terms of averages, the young musicians in our schools do not vary greatly in ability. In every large school there are to be found a few students of outstanding talent but most American school children are musical in the sense of a reasonably high degree of general aptitude. I do not speak of professional musical potential which does not concern us here. If students in the schools do not vary greatly in terms of their general musicality, what is it then that causes this wide qualitative gamut in school music performance? The answer is simple in the extreme. The quality of performance in school music is in direct proportion to the musical skills of the teacher.

In the field of choral music, for example, there is no reason why every school chorus should not sing like angels. Qualitative differences in instrumental music are more readily understood relating as they do not only to the size of the school but to the fact that playing an instrument is a learned technique as distinguished from the natural ability of every child to sing. But in choral music there is no excuse for any school any place not having a first-rate chorus. Yet the qualitative differences in choral singing are as great as in instrumental music. At one of these conferences some years ago I recall hearing a boys' choir perform Cesar Franck's *Panis Angelicus*. This performance is still with me and always will be for it was an outstanding musical experience. The perfection of the performance and the musical knowledge and integrity behind its preparation were on such a high plane that it never occurred to me that I was listening to a group of school boys. I have chosen this instance as an example because I have heard many another school group sing this same piece and have, more often than not, wanted to flee the hall.

At the root of the problem of quality in musical performance is the musicianly equipment or lack of equipment of the teacher. A true musician working in the schools must, of course, recognize the social uses which music can serve but he will not permit these uses to compromise musical standards. In other words it is my plea that no public performance of music be given in the schools unless that performance be on an acceptable level of musicianly excellence. By all means, let's have self expression but let's keep it behind closed doors unless it can achieve a degree of excellence which will permit it to be displayed before a general audience without doing violence to the art of music. Any performance of a piece of music which is unmusical in its projection and which falls below acceptable technical and esthetic standards does harm to the art of music. And musical standards are just as important for the elementary grades as for the senior classes in high school. These standards can be met if the music which is used is chosen judiciously. To state the case even more strongly, using music without a fundamental concern for its merits as an artistic enterprise is nothing short of exploitation. Make no mistake about it, a teacher of music is incompetent unless he is a musician as well as a teacher. If he does not consider himself a musician and if, in fact, he is not a musician he should not be teaching music.

It is reassuring for me to learn through your Executive Secretary that "The quantitative development of the organization came first and now I do not think there is any question about the fact that the qualitative element is definitely on the way." This recognition of the need for qualitative development is indeed welcome. How is it to come about? It will come about in one way only—when teachers of music think of themselves as musicians and continue throughout their lives to concern themselves with music and the development of their own musical skills. Your organization can help achieve this goal.

MENC should use its great prestige and strength to convince the appropriate state authorities and teacher training institutions that the music teacher must first and above everything else be trained in music; that he cannot be adequately trained in music if a disproportionate amount of his time is consumed in the pursuit of extraneous studies which, whatever their value, have little or nothing to do with music. I am not suggesting that the training of a music teacher be a narrow one, but asking that your organization take the lead in insisting that priority be given to that part of the music teacher's training which actually is concerned with music as an art.

As I told you at the beginning, I will pull no punches and as you will presently discover I have just been warming up. I do not know what percentage of the fifty to sixty thousand men and women who teach music in our schools are competent musicians. I only know that some of the music making that goes on in our schools is superb, some of it is dreadful, and most of it is mediocre. Superb performance occurs in school music when the trained musician is in charge. The musically unacceptable performance is given where the teacher does not have the musicianly attributes which would make him or her aware of the poor musical quality of the result. School music needs musicians whose primary concern is with musical standards and who are not preoccupied with methods. Methods are means of transferring knowledge but there must be knowledge to transfer. Only the musician of quality who knows how to teach is equipped for the job of music educator. The musician who cannot teach will fail and the teacher who is no musician cannot serve music.

My wide acquaintance with school music teachers leads me to doubt whether more than an insignificant number are genuinely interested in music. A music teacher who is genuinely interested in music will be able to answer "yes" to each of the following questions.

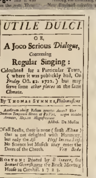
(*Continued on page* [illegible])

Music in the AMERICAN WILDERNESS

by Irving Lowens

(*Lowens, a prominent [illegible] on the music staff of the [illegible] Star, Washington, D.C. —Ed. note*)

Sometimes we almost forget that it was the land that was uncivilized rather than the men. Those who set up their [illegible] "plantations" on the shores of Massachusetts Bay were solid English citizens, not wild Indians. And they walked the earth in the golden age of English culture. Only four years after Shakespeare's death, the Pilgrims were digging in to face their first winter in the American wilderness.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OR,

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By THOMAS SYMMES, *Philomusicus*.

Auditum admissi Risum teneatis Amici? Hor. [illegible]

Aldhel. De Musica

Of all Beasts, there is none (saith *Ælian*) that is not delighted with Harmony, but only the *Ass*. [illegible]

No Science but Musick may enter the Doors of the Church. *Ven. Beda*

BOSTON: Printed by *B. Green*, for *Samuel Gerrish*, near the Brick Meeting House in Cornhill. 1723.

Cover Page from an early collection by Thomas Symmes

([illegible] Library of Congress)

Musically, England basked in the afterglow of the fabulous Elizabethan era. A list of composers alive during the *Mayflower's* historic voyage would include immortal names—Byrd, Bull, Dowland, Gibbons, Weelkes and Wilbye to mention but a few.

Practice of the art was by no means confined to musicians. A vast store of "songs and sprance ayres" belonged to all. Each trade had its own special songs and even the [illegible] horses trotted obediently in response to a familiar whistled ditty. "'Tis a singing age," commented a character in a contemporary play. Nevertheless, there was no dearth of instrumental music. In merchant households, the chest of viols still invited the guest to try his hand; in the barber's [illegible] virginals were still [illegible] don's crowded streets [illegible] and trumpet, oboe and [illegible] dory and of officialdom in general.

From beggar to sovereign, Englishmen played music and heard music. It would have been a singular thing indeed if the nearly 18,000 Britishers who made up the population of New England by 1640 had made no music at all on the [illegible] of the [illegible] and as voices took up no extra room in the [illegible] holds of the tiny ships that crept across the [illegible], it is safe to assume that at least the vocal [illegible] must have been fairly common [illegible].

Among the dissenting sects from which the settlers of the New England colonies were largely drawn, vocal music meant mostly the singing of psalms. As good Calvinists, Pilgrims and Puritans followed the Biblical injunction to "sing praise unto the Lord with the words of David." To carry out this "ordinance" of their faith, a metrical translation of the psalms designed for singing was ordinarily bound in with their Bibles. The Pilgrims used Henry Ainsworth's version, the Puritans used the Sternhold and Hopkins, already almost a century old and officially sanctioned by the Anglican Church.

Both psalters were provided with "apt notes to sing them withall," and it is very likely that most of the original set there knew how to read musical notation. In regard to the Pilgrims, there is Governor Winslow's flat statement that many of the congregation at the time they left Leyden were "very expert in music." Thomas Symmes (about whom more later) wrote about the Plymouth Church that "till about 1682, their excellent custom was to sing without reading the line." In view of the difficulty of the Ainsworth tunes, Pilgrim [illegible] of the "lining out" custom for more than 60 years after the foundation of their church is a good indication of continuing musical literacy. [illegible] the Puritans "lining out" seems to have been [illegible] by 1647 when John Cotton referred to the practice as a necessary evil so that those "who want either [illegible] or skill to reade may know what is to be sung, and [illegible] the rest in the duty of singing." The clear [illegible] that there were at least some who did *not* lack [illegible]

Podium Perils
south of the border . . . . PART II

AFTER OUR TRIALS in Ecuador we were more than ready for Lima, which turned out to be a replica of any European city, with a strong Italian influence. We were back to first-class standards in the lovely Teatro Municipal, and settled down to normal conditions for a change.

by Joseph Levine

Here in Lima it was a pleasure to meet Señor Andre Sas, a man of great charm. Composer, musicologist, educator, Señor Sas showed me several of his recent scores, modern in content and based on authentic Indian themes. Peru's musical life was enriched by his presence and influence.

Lima turned out to be the meeting place between the two American traveling troupes, Ballet Theatre and "Porgy and Bess." We had been just missing each other throughout Europe and America for the past few years, but had known that somewhere in the world our paths would cross. "Porgy" flew in from Santiago the night we closed. What a joy it was to hear American slang and to trade shop talk with them.

My biggest pleasure was in seeing again that grand man of the theatre Alexander Smallens, who fought so hard to bring "Porgy" before the world. As they were going north and Ballet Theatre heading south, Mr Smallens and I compared notes on what to expect in orchestras. I assured him that he would be very happy with the musicians here in Lima, and felt it only fair to warn him of conditions we had just come through.

We left early the next morning, leaving "Porgy" to discover whether or not the city of Lima "mightily jumped." We were off for the Teatro Municipal in Santiago, Chile.

The Santiago Symphony was the most "tired" orchestra I ever saw—not from actual work, but on a matter of principle. Their pit manners were atrocious. They were late to rehearsals. They stretched their breaks from fifteen to thirty minutes. They talked. They argued and complained how hard they worked as they slouched in their seats and hardly drew their bows across their instruments. What was so shocking to me was that they seemed to dislike the actual business of making music. A week of this orchestra and I was longing for my "professores" of Guatemala and San Jose, who, although they did not qualify for the Philharmonic, tried their utmost.

The theatre going public of Santiago had an unusual interest in our modern wing. It was quite the reverse of the usual pattern we had been encountering in South America, where attention focused on the classics. Santiago wanted the Tudor ballets. They bought out all the seats to see any American ballet scheduled. They broke the attendance record the night we did "Fancy Free" and tore down the house with fourteen curtain calls at the conclusion. They loved "Interplay," the Morton Gould—Jerome Robbins merger, and Agnes de Mille's "Rodeo." John Kriza found a warm reception for his interpretation of the title role of "Billy the Kid." That good dancing was recognized and appreciated was clear. Eric Braun, our ex ski trooper with the amazing elevation, gave an electrifying performance in the "Blue Bird" pas de deux, and the screaming audience gave him eleven recalls after his variation. Biggest accolades were reserved for Igor Youskevitch's portrayal of *Albrecht* to the *Giselles* of Nora Kaye and Rosella Hightower.

Santiago is a beautiful place, and we never tired of looking at the range of snow-covered mountains which towered on the horizon, enclosing the city in an impenetrable ring. We hated to leave, although our next stop was the most cosmopolitan of all South American cities, Buenos Aires.

We arrived at the airport in Buenos Aires on September 12, and settled down for a three week stand at the Teatro Opera. You could smell trouble in the air as you walked down the lovely boulevards of Buenos Aires. You could sense it in the strained faces, in the uneasy backward glances of the silent people on the streets.

In the midst of this political tinderbox we tried to concern ourselves

(l to r) Joseph Levine and Alexander Hilsum, conductor of New Orleans Symphony, one in Buenos Aires.

with readying our show. I began my rehearsals with the local orchestra, which was a commercial "pickup" gathered from top players of radio and symphonic groups of the city. It was superior to any one had had so far.

On the morning of September 1[illegible] the orchestra and I were running through the beautiful Chaconne Purcell

(Continued on Page 50)

Alden B. Dow at the control board in the auditorium of the Grace A. Dow Memorial Library in Midland, Michigan.

"A Picture Painted in Sound"

Alden B. Dow creates a new art "visualizing" music

by Elaine Plummer and Jean Stark

"FORM IS *IN* MATTER—rhythm is Form's meaning in the Person"—as Tagore has said—because a reality in Midland, Michigan last March, with the presentation of an exciting new form of art tentatively called Sonarphonics (or Dream Sound).

The idea provides an entirely new dimension of audience appeal through the literal translation of sound into visual images, and presents a potential source of aesthetic appreciation that can scarcely be encompassed by those not yet privileged to experience it.

Dr Leo Podolsky, artist teacher at the Sherwood School of Music, Chicago, featured concert pianist for the initial performances, characterized the form as "opening brighter vistas for music appreciation."

As introduced, these programs featured impressionistic music by such composers as Ravel, Scriabine, Respighi, Reger, and Debussy. Simultaneously, behind a specially formulated plastic screen, three young Detroit teachers of the dance—Mary Lou Robinson, Ginger Christie and Mel Lazarevich—gave their audiences a visual presentation of music in motion and color.

Through the medium of a 40 foot wide polyethylene screen, specially formulated by the Dow Chemical Company for Alden B. Dow, internationally known architect, the inception of this new art form could prove to be revolutionary. Fusing as it does the impact of many arts, the special properties of the screen allow a diffusion of images—born of a single image—in an endlessly changing variation of color, perspective and dimension. The possibilities seem endless.

Dependent on a battery of backstage spotlights in spectrum colors that blend and weave shadows in dreamlike patterns, the process brings into play the same feeling for form and color that have made Mr Dow outstanding in his own professional field.

He calls this "seeing the music" and adds, "Music becomes a picture painted in sound; a picture becomes music played in color. I feel that the screen facilitates the blending of various mediums, each complementing rather than competing with the other."

Dr Podolsky, whose stature as a concert artist and teacher is internationally recognized, feels that the general layman gets a better "hold" on the portrayal and interpretation of the music when the screen and lights are combined to enhance its enjoyment.

Mel Lazarevich, Ginger Christie and Mary Lou Robinson, Detroit dance teachers, interpret the music as played by Leo Podolsky.

"Many people like to think of music as a mental picture," he commented. "I feel that Mr Dow's new presentation is destined to give greater significance to music."

Queried on his personal impressions of the new art from the point of view of a musician, he said:

"It has definite desirable possibilities for more general appreciation—which is, of course, most gratifying to any artist. The purely elemental reaction or reflection of the layman, to the musical interpretation of the compositions involved, is literally doubled."

For those who might possibly profess to like their music "straight" Dr Podolsky adds this interesting comment: "In such a case there would be no reason for any fine ballet at all. Have there ever been objections to Anna Pavlova dancing to *The Swan* of Saint Saëns . . . to the Nutcracker music of Tchaikovsky or to the dance portrayal of a Bach Fugue by Jaques-Dalcroze?"

"Stravinsky wrote *The Firebird* and *Petroushka*," he added, "and you might well assume that Scriabine anticipated this new art when he wrote his Prometheus Symphony where he tried to supplement and illustrate sound with colored lights.

(Continued on Page 50)

The Waltz and Brahms' Opus 39

by WILLIAM J. MITCHELL

EACH ERA has its favored dance. The waltz made its social debut about 1780. Of modest folk origin, its rise paralleled and indeed symbolized the rise of a new bourgeois order by triumphing over the earlier preferred dance of the aristocracy, the minuet. Although it drew severe censure from many sources because it featured, for the first time, embraced partners in its gliding and whirling steps, its attractiveness to dancers and composers seems never to have been seriously questioned. As early as 1786 we find the essential filling tunes and oom pah pah accompaniment in the trios of the minuets, of all things, in Haydn's Symphonies 85, 86, and shortly thereafter, 89 and 91, after a few earlier furtive appearances. Mozart and Beethoven, too, contributed music to the new dance, not always under the title "waltz," but under related names such as Deutsche or Teutsche, and Ländler.

A direct glimpse of Schubert and the waltz is provided by an entry in the diary of Fritz von Hartmann, a member of that composer's circle. He writes, in part, as translated in "The Schubert Reader," p. 604: "I did not enjoy myself very much at first, as I had the ill luck to dance the first cotillon with the only ugly girl among those present. The music was splendid, for it consisted of nothing but waltzes by Schubert, played partly by the composer . . ."

And many other composers, Lanner, Labitzky, Gungl, the several Strausses, supplied the whirling couples with delectable strains. However, as in the case of almost all dances, there soon appeared a parallel body of idealized waltzes, intended for listening rather then dancing. Among the first of these was Carl Maria von Weber's "Invitation to the Dance," later to be orchestrated by Hector Berlioz, who wrote his own programmatic waltz as a movement of the Fantastic Symphony. Both kinds of idealized waltz, the unattached listener's piece, and the waltz in the service of story telling, as program music, found multiple expression in a host of concert waltzes with qualifying terms such as, Valse *de bravoure, capricieuse, melancolique, de concert, impromptu, sublime,* and even *noncha lante.* The programmatic waltz, most frequently associated with love and ecstasy, eventually found itself in the service of Fate, demons, and death itself in such works as Tchaikovski's Fifth, the Mephisto Waltz, and Danse Macabre.

It was this whirling ballroom that Brahms entered when in 1865, as a 32-year-old composer of acknowledged prowess but forbidding austerity, he wrote the opus 39 Waltzes. They appeared apparently in 1866, rather than 1867, as generally believed, in the form of piano duets dedicated to his friend, the music critic Eduard Hanslick, to whom Brahms wrote: ". . . I thought of Vienna, of the lovely maidens with whom you play duets, of you, of the fanciers of such things, of good friends, and what not." He described them as "short, innocent waltzes in the Schubertian manner." They stand thus as Brahms' first tribute to Vienna, the waltz center of Europe. Hanslick wrote of them and their composer: "Brahms and the waltz! . . . There is only one word which solves the enigma—Vienna."

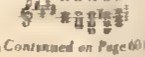
There is certainly, a great deal of the flavor of Vienna and neighboring places in opus 39. But in the end, it is Brahms, the painstaking inspired craftsman, who fashioned this succession of 16 waltzes. Hence, to catch the unique qualities of opus 39, we must examine them with his special capabilities in mind, his ability to create variety while maintaining over all unity. The constructive strength of Brahms is generally recognized and often pointed out with reference to his longer, serious works. But accounts of various performances of Opus 39, examination of several publications of isolated waltzes deprived of their intended context, and the reading of statements suggesting the ease with which a selection can be made or the propriety of replaying number 15 after the "inconclusive" number 16 reveal a sad forgetfulness of the careful workmanship of the composer.

It is clear from his correspondence with the publisher, Rister-Biedermann that Brahms lavished considerable care on the preparation of the well known two hand edition, which is our primary concern here. He wrote in various letters: "I reserve the absolute right to a two-hand arrangement. (It will be quite different in appearance from this (the four-hand original version)"—"I am setting the Waltzes for two good hands, that is, more brilliant than simple"—"The cursed arrangement!"—"I have taken more pains to set them elegantly for two hands, than for four."

Let us turn to opus 39 in an attempt to point out some of the connecting techniques that Brahms employed, for it is these that give to each waltz the feeling of as being in its rightful place, and it is these, above all else, that seem to be ignored by performer, editor, and commentator.

Although Brahms made no attempt to create an inclusive tonal center for the set, which opens in B major, lights on E major-minor in four pieces, and ends in C sharp minor there is, nevertheless, a quiet inevitability about the broad march toward the concluding C-sharp minor Waltz as can be seen from a juxtaposition of the tonic chords of the five concluding waltzes.

Ex. 1



(Continued on Page 60)

BALLET MUSIC In Washington's Time

By LILLIAN MOORE

(Lillian Moore, one of America's foremost dance historians and a recent recipient of a grant from the Rockefeller Foundation, is currently engaged in writing a book on theatrical dancing in America in the early years of the Republic.—Ed. Note)

BALLET WAS DECIDEDLY a lively art, in the America of George Washington. The most active theatrical centers of the original thirteen states were found in Philadelphia, Charleston, New York and (rather surprisingly when one considers its Puritan background and the fact that theatrical performances were forbidden there as late as 1792) in Boston. In those days, so long before television, films and radio were available to furnish light entertainment, a theatre was obliged to provide highly diversified fare in order to cater to the varied tastes of the people. As is still the case today in the smaller cities of Europe, it was customary for one theatre to present music, dance and drama, and examples of each category were usually to be found on each night's bill. Grand and comic opera, drama and farce, pantomime, brief dance interludes, and ballet in the grand manner were all familiar to the theatregoers of the time.

Ballet received a tremendous impetus early in the 1790's, when the French revolution and the uprisings in Santa Domingo sent a wave of refugee dancers to our shores. In Charleston during one season (1794-95), no less than 29 different ballets and pantomimes were produced, in addition to the incidental dances given in almost every play and opera. To be sure, Charleston had the advantage, that season, of two gifted dancers who were also experienced choreographers—Francisquy, who seems to have served his apprenticeship in the ballet ensemble at the Paris Opera, and Alexander Placide, a versatile rope dancer, actor and mime who was adept at staging ballets and pantomimes from the repertoires of the various French and English theatres in which he had appeared.

When Francisquy moved on to Boston, in 1796, he made that city a center of ballet production. In Philadelphia, the same year, the engagement of the well known English dancer and choreographer James Byrne, with his beautiful Italian wife, led to a brilliant period for ballet. In New York the debut of a ballerina, the fascinating and mysterious Madame Gardie, brought new interest to the dance repertoire. In 1798, after four years on the American stage, this accomplished artist was murdered by her husband, under circumstances which have never been entirely clarified.

Most of the early American theatres had good sized permanent orchestras. That of the Federal Street Theatre, Boston, in 1796 consisted of 17 men, including a violinist-conductor and a composer. The ensembles in Charleston and Philadelphia were probably considerably larger.

The selection of music for ballet in the eighteenth century was just as unsystematic as it is today. Light operas, such as those of Grétry, Monsigny and Dum, were a favorite source of ballet subjects, and the original music was often adapted for the dance version (Roland Petit was merely following a custom a hundred and fifty years old when he made a ballet of "Carmen"). For example, "The Two Hunters and the Milkmaid," a little comic ballet which was as much a staple of early American ballet repertoire as "Les Sylphides" and "Scheherazade" in this century, was an adaptation of Duni's "Les Deux Chasseurs et la Laitiere." Francisquy acknowledged his ballet "Blaise et Babet" to be a dance arrangement of Dezede's opera.

Then, as now, choreographers were fond of taking existing music and arranging their ballets without regard for the original meaning of the score. Lavalette's pantomime "The Princess of Babylon" given in Charleston in 1797 used music by Gluck (from "Iphigenie in Aulide"), Gretry ("Panurge dans l'Isle des Lanternes") and Johann Christoph Vogel ("The Golden Fleece"). Francisquy used the overture (Continued on Page 47)

NEW RECORDS

Songs of the Basques The Maites Choir, San Sebastian

This record of Basque music sung by this girls' choir under the direction of Maria Teresa Hernandez Usobiaga is disappointing. The arrangements of these lovely Basque folk songs have obscured rather than enhanced their natural beauty. Monotony of mood resulting from an injudicious programming of the material is reinforced by interpretations that rarely deviate from a rather neutral medium. The vocal quality not particularly ingratiating has not been helped by the hollow effect created by recording in a large empty hall. Connoisseurs of folk music will have to look to the *Songs and Dances of the Basques* (Folkways FP 830) for more representative examples of the musical culture of this interesting part of the world (Decca DL 9808)

—Willard Rhodes

Starring Richard Tucker

Richard Tucker presents himself here in a non-stop recital of eight excerpts from Verdi's "Un Ballo in Maschera" from "Luisa Miller" "Trovatore" and his "Requiem" from Puccini's "Manon Lescaut", Giordano's "Andrea Chenier", from Mascagni's "Iris" and finally from Massenet's "Manon" Richard Tucker's excellence in operatic singing is a well known and accepted fact. There is no need thus to enter into details of his singing in these various numbers. The excerpt from Verdi's Requiem" seems somewhat misplaced in this kind of presentation. Those who like this sort of operatic display (we are not among them) will certainly enjoy this record. Mr Tucker is knowingly accompanied by the Columbia Symphony Orchestra under Fausto Cleva (Columbia ML 5062)

—Abraham Skulsky

Flotow: "Martha"

One would have to travel far these days to encounter Flotow's "Martha" on any opera bill. This French opera and many others dating from the first half of the 19th century have all but fallen into a certain oblivion. On records, however we do get the unusual, and as we listened to this opera with a certain amount of curiosity in order to find out what this was all about. Well, if plot and music both appear as rather old fashioned nowadays, we were rather surprised by the appealing quality of its nice tunes, by the vividness of the ensemble scenes and by the taste of the instrumental handling. Certainly it can become somewhat overbearing in its sentimentality but this is after all equally the case with later well known and very popular operas One also becomes aware while listening to "Martha" that there is a logical development in the growth of French opera of the last century. For both Gounod and Massenet owe quite a bit to Flotow and other French predecessors. The performance on this recording does the work full justice This is an opera which is not in need of rousing voices but does require tasteful projection. Everybody involved seems to be aware of this and the performance comes off very perfectly indeed. The principal singers are Elena Rizzieri, Pia Tassinari Ferruccio Tagliavini, Carlo Tagliabue and Bruno Carmassi. The symphony orchestra and chorus of Radiotelevisione Italiana, Turin give a first rate performance under Francesco Molinari Pradelli (Cetra B 1254)

—Abraham Skulsky

Mozart: *Complete Piano Works Volume VI (Sonata in D major, K 284; Sonata in F major, K 533 with Rondo K 494; Fugue in G minor, K 401)*

This is the sixth "volume" of the complete piano works of Mozart recorded by Gieseking and taken as a single record is one of the most interesting of the set It contains one of the best of the earlier Sonatas—D major K 284—and that very great and comparatively neglected late work the Sonata in F K 533 with its finale the Rondo K 494 These two Sonatas rank high among Mozart's works for solo piano, and neither is as often played as are several much less interesting pieces. The variations which form the last movement of K 284 are among the finest Mozart ever wrote while the Sonata as a whole is notable not only for its scope, but for its foreshadowing of the harmonic language that is characteristic of the composer's later work. It is a real milepost in Mozart's writing. One must also take note of the special character of the slow movement, a *Rondeau en Polonaise* that shows the assimilation (not the superficial imitation) of the most attractive elements of the French style.

The F major is altogether a grand and noble piece, from the strikingly contrapuntal first movement through the amazing Adagio to the great Rondo with its variety of spacing and sonority that so extraordinarily foreshadows Beethoven There are several editors that do not admit this work—as a "Sonata"—to the canon of Mozart's works. Whatever the justification on musicological grounds, there is surely none on musical ones K 533 plus K 494 not only equals a Sonata—responding in every way to any formal demands—but is surely one of the two or three greatest ones

It would be pleasant to report that the performances are worthy of the music but they are decidedly not. Gieseking, at least for my taste is a prime example of one of the worst styles of playing Mozart Everyone knows that he can play the notes rapidly cleanly and with technical command of weight and tone But his Mozart is cold, graceless and insensitive He appears to be in a hurry, the pieces are too "easy" for him, perhaps and do not hold his interest This, if true is his loss but it is also a loss for the listener The slow movement of K 533 is not even well controlled technically, it is full of bumpy sound and harmonic clouding It is unrelaxed and pressing. It is worth noting that the only piece on this disc that is well played is the G minor Fugue, K 401 Perhaps that is because the technical difficulties are great enough to force the performer to concentrate (Angel 35073)

—Richard F Goldman

Sibelius: Violin Concerto in D Minor Op 47

Bruch: Violin Concerto in G Minor Op 26

Ivry Gitlis, violinist, and the Pro Musica Orchestra of Vienna, under Jascha Horenstein

Ivry Gitlis is a young Israeli born, Paris trained violinist who made his American debut last season. One of the works on this recording, the Sibelius Concerto helped to introduce him to New York concert audiences, and to this reviewer His recording performance is much more impressive than the one he gave in Carnegie Hall with the New York Philharmonic Symphony While in his live performance we were given assurances of his remarkable technique—including a full and beautiful tone and a deft left hand—we were also made to feel that he was uncomfortable in music of Nordic restraint and mysticism where his temperament had to be bridled, and his lush sounds controlled But in this recording his playing of the Sibelius Concerto is disciplined but not at the expense of beautiful violin sound or the deeply moving poetic values of the music On the reverse side—in the famous Bruch Concerto—he can release his romantic ardor and temperament to good advantage. Both performances —adequately supported by Horenstein and the Pro Musica Orchestra—present him as a virtuoso to command respect Future recordings of the more demanding works in the violin concerto repertory will surely bear watching. (Vox PL 9660)

—David Ewen

Rodgers and Hammerstein: "Carousel" The sound track of the 20th Century-Fox CinemaScope Picture, with Gordon MacRae Shirley Jones, Barbara Ruick, Cameron Mitchell, Claramae Turner, and Robert Rounseville Orchestra conducted by Alfred Newman

To many admirers of Rodgers and Hammerstein, "Carousel" is their finest musical play, and this reviewer concurs Not even in their more successful works is there such a beautiful adjustment of music and text as here and "Carousel" has an unforgettable blend of realism and fantasy of earthiness and poetry that sets it apart from anything our musical stage has thus far produced For the music lover we have here one of Richard Rodgers' best scores There are ample song hits in *If I Loved You June Is Bustin' Out All Over* and *You'll Never Walk Alone* — the song writing team has produced few things better than these With them are two examples of more spacious musical writing which reveal Rodgers as a composer capable of thinking in terms more ambitious than the thirty two bar chorus the now-famous *Soliloquy* (which some day will enter permanently into the repertory of American art songs) and the opening *Carousel Waltz* for orchestra This recording utilizes the motion picture sound track whose stars sound as well on record as they look on the Cinema Scope screen. The recording is excellent (Capitol W 694)

—David Ewen

Brahms: Eight Hungarian Dances, for four hands

Schubert Fantasy in F minor, for four hands, op 103

Helen and Karl Ulrich Schnabel

Brahms' delightful Hungarian Dances are so familiar in their orchestral dress that it is sometimes difficult to remember they originated as pieces for four hands. To the best of this reviewer's knowledge this is the first high fidelity recording of the original version of these dances The new two-piano team of Helen and Karl Ulrich Schnabel (they are husband and wife) play these Hungarian dances not only with remarkable verve and gypsy abandon but, when the music demands, sensitivity and delicacy The wonderful Schubert Fantasy in F minor, also for four hands comes off less successfully This, one of Schubert's magnificent works for the keyboard, is given a percussive treatment and a metallic tone that robs its inspired lyricism of much of its nobility and ardor, the vigor and drive of this performance however are well suited for the Scherzo and concluding Allegro Vivace sections Both sides have disturbing surface imperfections (Epic LC 3183)

—David Ewen

Philharmonic Pop Concert Philharmonic Orchestra conducted by Herbert von Karajan

It is good to have these three familiar favorites so well played To music long grown hackneyed through frequency of hearings—and through abuse by third rate musicians—Herbert von Karajan brings a contagious spirit a freshness of approach, a care to detail and a vigor many of these compositions have long been denied The Viennese music of Johann Strauss, father and son (*Radetzky March*, and the polkas *Thunder and Lightning* and *Tritsch Tratsch*) and Suppe's *Light Cavalry Overture* are particularly winning to the ear as are such favorites of French salon music as Offenbach's *Orpheus in the Underworld* Overture and Waldteufel's *Skater's Waltz* In a somewhat more serious vein are Weinberger's *Polka* from "Schwanda" and two works by Chabrier (*Espana* and *Joyeuse Marche*) to round out a program that taxes neither intellect or emotion but provides pleasurable listening. (Angel 35327)

—David Ewen

Bach: Concerto for Two Harpsichords, C Minor; Concerto for Two Harpsichords, C Major; Concerto for Violin and Oboe, D Minor

Helma Elsner and Rold Reinhardt play harpsichord Will Beh plays violin and the oboist is Friedrich Milde

The Violin and Oboe Concerto is supposed to be the original from which the two-clavier concerto in C Major was transcribed They are the same music but the violin and oboe are to the listener far more interesting than the two harpsichords

The playing in all cases has a somewhat better than routine competence The string orchestra, which is not often called in for consultation, should be given more work

There is much wonderful music on this record and it is of great interest because of the side-by-side comparison of the same concerto in two different combinations. The recording is clear and attractive (Vox PL 9580)

—Arthur Darack

Moussorgsky: Pictures at an Exhibition

Tchaikovsky: Short Piano Pieces

Leonard Pennario, a man with an enormous physical gift for playing the piano has recorded Moussorgsky's Pictures at an Exhibition along with some short Tchaikovsky piano pieces on a Capitol LP

To recreate the highly colored Moussorgsky work the pianist must be a vividly imaginative one and must sound like gnomes, ox carts, unhatched chicks, grotesque conversations, witches, all manner of fantastic, extra musical allusions. This performance by Leonard Pennario is more impressive as piano-playing than as tone-painting Thus, in the Goldenberg-Schmuyle excerpt we hear marvelous wiry repeated notes but no effect of the whining speech they simulate. In *Con Mortuis in Lingua Mortua* marvelous controlled tremoli but no ghastly atmosphere in *Baba-Yaga* marvelous brilliant octaves without the terror of the witch's whirlwind flight Pennario plays Moussorgsky's original piano score (only slightly touching up the sonorities at the end of the *Great Gate of Kiev*) and plays it uncut but the lavishly doctored performance of Horowitz on Victor is miles above this one

The Tchaikovsky piano pieces are not exactly a treasure trove Some contain lovely ideas, but usually they are unbearably repetitive crude and monotonous in their lay-out for the piano. The sampling on this record includes six of the familiar ones *Troika* and *Autumn Song* from "The Months," the *Humoresque* a trivial *Scherzo Humoristique*, the F minor Romance (and in this one Pennario displays a beautiful lyric style with extraordinarily subtle pedalling. Why can't he sound like this more often?) The *Dumka*, a larger and quite striking piece is given a rigid, steely treatment (Capitol P 8323)

—Joseph Bloch

Schumann: *Carnaval, Opus 9* and *Kreisleriana*

Geza Anda is not an unknown quantity (or quality) since his début and subsequent limited tour of America That his records do not always agree with the in person impression he makes should not surprise us. There is some precedent for the curious deception practiced on us by the phonograph, other pianists have been afflicted with the same ambivalence

In these two intimate Schumann works, Anda revels in the liberal opportunity for the display of his princely tonal production his capriciousness of rhythmic procedure and his highly personal and evocative manner of phrasing. All these habits of Anda are of unquestionable legitimacy in the present scores and, moreover they help to "sell" heavily worked over music One might desire a somewhat firmer attitude and manner with these pieces and if so there are other recordings so endowed Anda can not be scorned, however (Angel 35247)

—Arthur Darack

(*Continued on Page 49*)

MUSIC IN THE AMERICAN WILDERNESS

(Continued from Page 13)

music is worth noting. A look at the inventories of estates left by first generation Puritan settlers bears this out. Such titles as Thomas Ravenscroft's "Whole Book of Psalmes" (London, 1621) "composed into 4 parts by sundry anthors" and Richard Allison's "Psalmes of Dauid" (London, 1599) "to be song and plaide upon the Lute Orphariyon, Citterne or Bass Viol" generally or altogether" for example were hardly the sort of thing one would find in libraries of people without the "skill to reade" music.

Those Pilgrims and Puritans who were musically illiterate must have known many psalm tunes by heart as their religion required them to sing the psalms—all of the psalms. Three are 15 meters in the Ainsworth psalter and 17 in the Sternhold and Hopkins. Each meter dictates a different tune. The minimum repertory was therefore 15 tunes for the Pilgrims and 17 for the Puritans. In all probability it was larger to start out with, but the 17th century saw a progressive shrinkage of variety as the older generation died out.

The only commentator on the 17th century American musical scene of early days was the Rev. Thomas Symmes, a graduate of Harvard's class of 1698 who liked to add after his name "Philomusicus," or "lover of music." Perhaps more than any other single individual, the sharp-tongued Symmes was responsible for the start of the celebrated New England "singing war" of the 1720's. Writing at a time when musical literacy had virtually disappeared in the population at large, the minister at Bradford, Mass., fired the first gun in his "The Reasonableness of Regular Singing" (Boston, 1720). This was a spirited argument in favor of the necessity of learning to read music and a slashing attack on the old fogies who refused to change their ways. Symmes referred to these conservatives as "Anti Regular Singers" in this and in a later essay.

One of Symmes's favorite polemical devices was to demonstrate from history that what his opponents thought was a radical "new way" of singing the psalms was really the good "old way" of the founding fathers. In doing so, he referred to the musical practices of 17th century New England many times and thus obliquely qualified as our first music historian.

An especially startling statement of Symmes made twice three years apart was to the effect that music "was study'd, known and approved of in our College, from the very foundation of it." As the original freshman class at Harvard began work in 1638 the antiquity of formal music education in New England is quite remarkable. To prove his assertion, Symmes adduces the College's "musical theses, which were formerly printed and . . . some writings containing some tunes, with directions for singing by note . . . and these are yet in being though of more than sixty years standing."

Exasperatingly enough, Symmes's documentation apparently ante dating 1650 has never been located.

Harvard's historian, Samuel Eliot Morison has called attention to the commonplace books of two early graduates in connection with music. Both provide strong evidence of singing and some musical knowledge in the student bods and both curiously enough pertain to secular songs rather than psalm tunes. The first in point of time was kept by Seaborn Cotton (A.B., 1651)—son of John Cotton, the patriarch of New England. Young Seaborn jotted down three English ballads in their entirety as well as parts of others in versions so different from those in print that it would be fair to assume that he heard them sung at college and recorded them by memory rather than copying them from some printed ballad sheet. The later notebook belonging to Ebenezer Chauncey (A.B., 1661) is of even greater musical significance. Ebenezer too copied ballads—and also copious selections from the amorous poems of Spenser and Herrick—but the prize entry is several bars of an unidentified tune, the earliest instance known of music notation inscribed by a New Englander.

There is also plenty of evidence that music making was instrumental as well as vocal. Back in Harvard Michael Wigglesworth (future author of America's first best seller, the horrendous "Day of Doom" [Boston 1662], but then a tutor at the College) recorded in his diary under date of June 25, 1653 that he had heard a student "in the afternoon with ill company playing music, though I had solemnly warned him yesterday of letting his spirit go after pleasures." What instruments were the "ill company" and the misguided student playing? Wigglesworth does not tell us. Perhaps the request of freshman Josiah Flint in 1660 that his uncle send him a fiddle from London provides us with a clue. Perhaps it was a "treble viell" such as that mentioned in the will of Nathaniel Rogers in 1661, perhaps it was a "base vyol" which together with many books of music, the "noted musician" Edmund Browne left to posterity upon his death in 1678, perhaps it was just a plain "viell" or a "gittarne" such as those owned by John Foster a classmate of would be fiddler Flint.

The [illegible] the existence of [illegible] in New England [illegible] a visit to Plymouth in 1672 [illegible] de Rasieres secretary of the Dutch colony at Manhattan. De Rasieres remarks in passing that the Pilgrims "assemble by beat of drum, each with his firelock or musket in front of the captain's door."

Slightly more tuneful is the jew's harp, a favorite item at barter rather frequently mentioned in early records. Just what the Indians used it for is not very clear. A bill from William Pynchon of Roxbury dated March 17, 1635 for example, charges John Winthrop, Jr. for "4 doz. Jewes harpes at 12d. doz." The trumpet too was heard in the 1630's according to a report of the construction of a platform on top of the meeting house at Windsor, Conn. in 1638 to walk conveniently in sound a trumpet or a drum to give warning to meeting.

As Percy Schales has pointed out these three instruments were common than when the notorious Rev. Samuel Peters invented the "Blue Law" stating that

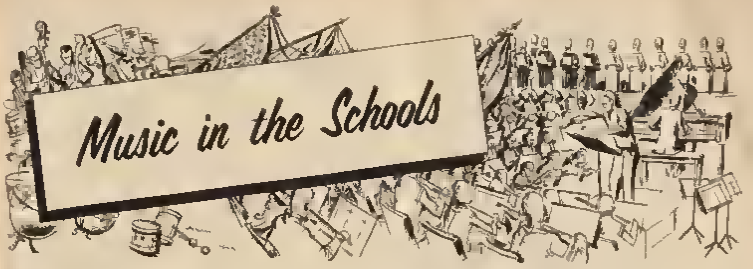
> No one shall read Common-Prayer, keep Christmas or Saints-days, make mince pies, dance, play cards, or play on any instrument of music.

he added "except the drum, trumpet, and jews-harp" in order to maintain some semblance of credibility.

By far the most spectacular reference to musical instruments, however, has thus far seemingly escaped the notice of historians. It occurs in the inventories of the goods of two neighboring New Hampshire "plantations" taken approximately ten years after they were originally settled. At "Newichwannock 1d of Julie 1633 . . . in the Great House 15 recorders and hoeboys" were found while "at Pascataquack 2d June 1633" one day later there were no less than "hoeboys and recorders 26" and "1 drume!"

In sum it appears almost certain that music was an important ingredient of New England's culture during the initial 50 or so years of settlement despite the simplicity for even crudeness of American life. It is perhaps a good idea to keep in mind that in the year 1776 Boston with a population of less than 7,000, was second only to London as the publishing center of the entire British Empire easily besting such centers of learning as Oxford and Cambridge in number of imprints issued.

These facts alone should give pause when we assume that there was little musical activity here during the 17th century. Surely the colonists demonstrated extraordinary intellectual vitality and thrust in other fields—and there is no inherent reason why music should have been excluded from the range of their interests. THE END



BAND

EVALUATING THE SCHOOL BAND LIBRARY

by Harold B. Bachman

Director of Bands, University of Florida, Gainesville, Florida

A COMPREHENSIVE evaluation of the band program in a school might very well begin with an inspection of the band library. A thorough examination of the band library will very often reveal a great deal about the administrative, educational and musical aspects of the entire band program. This is the source thus far seemingly escaped the notice of historians. It occurs in the inventories of the goods of two neighboring New Hampshire "plantations" taken approximately ten years after they were originally settled. At "Newichwannock 1d of Julie 1633 . . . in the Great House 15 recorders and hoeboys" were found while "at Pascataquack 2d June 1633" one day later there were no less than "hoeboys and recorders 26" and "1 drume!"

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ORCHESTRA

THE JUNIOR HIGH SCHOOL ORCHESTRA

by Ralph E. Rush

A GOOD Junior High School Orchestra will never be developed unless a good musician-teacher with a junior high school point of view is the organizer and in full control of the development. This is probably the chief reason why so few junior high schools have fine orchestras.

Boys and girls in grades seven, eight and nine, from almost any community have plenty of talent and energy to produce the finest results possible if only proper leadership is provided and if school authorities are willing to provide a fair budget of time in the schedule and money for suitable equipment. The junior high school with its emphasis on exploration on the part of its pupils can be the best level for many students to make their initial start into the orchestral program. Youth at this age will enter into orchestral activities with great enthusiasm and very little motivation for participation will be needed. In addition there is the attractiveness and alluring invitation of a successful performance group.

The school orchestra in an assembly program can provide this incentive, but the orchestra must play good music well. The junior high orchestra has a distinct contribution to make to all pupils of this age level as well as to the school's life and to the cultural life of the community. In those junior high schools where the orchestra has been stressed, and from the principal's office, the teaching staff, the P.T.A. and the student body, as well as from (Continued on Page 61)

CHORAL

AIMS AND OBJECTIVES FOR THE YOUNG SINGER

by E. Clifford Toren

Chairman, Voice Department, Northwestern University

THE PURPOSE of this discussion is to present some of the human personal traits influencing vocal growth. A corollary is drawn between techniques and mental, psychological, and spiritual factors. Much teaching is one-sided, with almost all the study devoted to vocal problems and comparatively none to the development of mental and spiritual powers.

If one is to achieve vocal success, one must develop good posture, a body position enabling the muscles to respond to the demands of singing. Good physical posture must be a result of good *mental posture* which may be called "poise." It is almost impossible to attain good physical posture without mental poise.

There is among singing teachers no subject more discussed than "breathing" perhaps more than is justified. There should be a tie up between breath control and the mental and spiritual factors. In singing, one does not breathe merely to sustain life, make a remark or state a demand. Breath is part of the spirit of the song and breathing should be a part of the interpretation.

One does not always inhale in the same way. There is the calm inhalation when the mood is placid. There is the angry breath, the breath of extreme passion, of surprise, of wonder, fear. Teachers have said that breathing should be taught always in connection with the act of phonation. Some have said that a knowledge of the phrase (Continued on Page 41)

the story of "The Original Amateur Hour"

with a look ahead at coming programs . . . . by Albert J. Elias

DAY AFTER DAY radio and television programs are being activated with more and more talent of every variety and quality.

Practically every local radio and TV station has its own programs devoted to letting the public at large in on the various talents of people known in their own community only in other capacities. It is especially significant that "The Original Amateur Hour," which grew up on radio and is now on television (Sunday evenings, ABC-TV), is still a coast-to-coast feature.

"Just call or send a postcard to me" repeats the man in charge of the proceedings each week to people all over the nation inviting anyone with talent to audition for an appearance on the show.

That man is Ted Mack, successor to the late Major Bowes, who has the task of delivering the jargon of a conventionally genial master of ceremonies. And while Mack is appealing to the members of the audience not only to register their votes but also to apply for a guest stint, the musical director, Lloyd Marx, waits with his baton poised to begin the next number.

Ted Mack enjoys the Powell Brothers dance act

Since boyhood, Marx has been involved with the Amateur Hour, now conducts the band and also helps take care of work behind the scenes.

Helping Mack audition aspirants, select performers, and build programs, Marx oversees all the technical activities, as well as cutting and directing the music. And when the Amateur Hour arrives one morning in a strange city to play in a strange auditorium, he sees to it that in evening a large orchestra is organized, rehearsed and its effects co-ordinated with the thirteen or fourteen acts of the program.

From week to week the show presents a great variety of talents. "Singers are the most plentiful, then come instrumentalists," says Mack. "But so we don't have just a singing concert, we mix in such acts as a man hitting himself on the head with a hammer, a juggler, a hardware owner playing a tin whistle."

Whether it is a baton twirler from Bridgeton, New Jersey, a yodeler and guitarist from the Bronx, New York, or a bone rattler from Flora, Pennsylvania, the novelty performers play a large part in the show. While hearing someone pluck a stringed cigar box, however may break the monotony of a song and dance fest, some of us sit back and wait anxiously for the next singer or dancer. Yet one of the purposes of the Hour, according to Mack, "is to let bosses, electricians, machinists, and business men see what they can do. It gives them something besides their work, to boast about."

Principally, of course, the Amateur Hour is for the would-be professional, giving him a chance to be seen for the first time by talent scouts and agents. "That's mighty important," Mack points out. "Because getting an agent to even pay attention to you—and then, what's more, represent you—is a hard thing to do, whether you're heading for the Met or for Tin Pan Alley!"

Since it went on the air in 1936, close to a million aspirants have been auditioned, and a series of performers have gone on to appear regularly in public. One of them, Regina Resnik, now a Metropolitan Opera star, was just [illegible] when she sang on the Amateur Hour. "I wasn't [illegible] trularly serious either about singing at the time," calls the New Yorker. "But someone heard me in a concert at James Monroe High and suggested I sing for Major Bowes. And I did!"

(Continued on Page 41)

You're the top, Cole Porter!

by Rose Heylbut

THE AMERICAN MUSICAL theatre derived powerful impetus from a former Dean of the Harvard Law School. The gentleman, however, did not originate the circumstances. They go back, perhaps sixty years, to the birth, in Peru, Indiana, of Cole Porter, whose major successes have grown out of minor (also some not-so-minor) failures. Porter was destined to become a lawyer. He began music study some time after his graduation from Yale, but later abandoned it because of his marked individualities of style. Heir to a considerable fortune, he has never known the need to work for a living, and has worked more resolutely than many a youngster whose next meal depends on his earnings. He has worked under the hardships of rejection, accident and ill health. He tells you his life thus far has been the greatest possible fun.

Cole Porter played both violin and piano before he was six, and cannot remember a time when he was not composing rhymes. At ten, he wrote the lyrics and music of his first operetta, "Song of The Birds." At thirteen, he wrote *The Bobolink Waltz* which was published, on a strictly commercial basis, by a firm of publishers unacquainted with the composer's age. At Yale, he distinguished himself by writing outstanding songs and campus shows. The upshot of this early accomplishment was that his family sent him to the Harvard Law School where he devoted two further years of music-making. At this point the Law School Dean rose up to earn the gratitude of music lovers. Summoning young Porter, he said, "You don't belong here with us; you belong over at the Music School. After that I have an idea you belong on Broadway." Mr. Porter tells you that he was never more receptive to the voice of authority.

In 1915 he entered the Harvard Musical School working from the ground up and building a thorough background of theory, counterpoint, orchestration, form-analysis. Upon completing these studies, he joined the French Foreign Legion and presently became an instructor in gunnery to American troops. In 1919 he returned to the United States—where he had his first success with Raymond Hitchcock with "Hitchy Koo of 1919." Following this, he returned to Paris, married, and enrolled in the Schola Cantorum where his teachers included Vincent d'Indy.

But, with an authentic Broadway hit to his credit, Porter found the road even stonier than before. Having both the means and the inclination to live abroad, he made his home in Paris, returning to New York for only a few months each year, chiefly to look for assignments. "And they weren't easy to get," he confides. "There seemed to be a feeling that, since I was not encamped in Times Square, I was out of touch and didn't belong. Once in a while I'd get jobs to do, but some of them failed before reaching Broadway, and I was thrown out. So I travelled and discovered the world, and kept on writing because that's what I most enjoy. I waited some nine years before things began to click."

Cole Porter
you belong on Broadway"

Since 1923, Cole Porter has provided Broadway with more than a score of top-hit musicals, writing both words and music. Among his best-known stage works are "The Greenwich Village Follies," "Panama Hattie," "Mexican Hayride," "Leave It to Me!", "Kiss Me, Kate." Equally successful in films, his Hollywood hits include "Anything Goes", "Rosalie", "Something to Shout About." Cole Porter's songs (*Night and Day, Begin The Beguine, You're The Top, In The Still of The Night*) have never left the lists of top favorites.

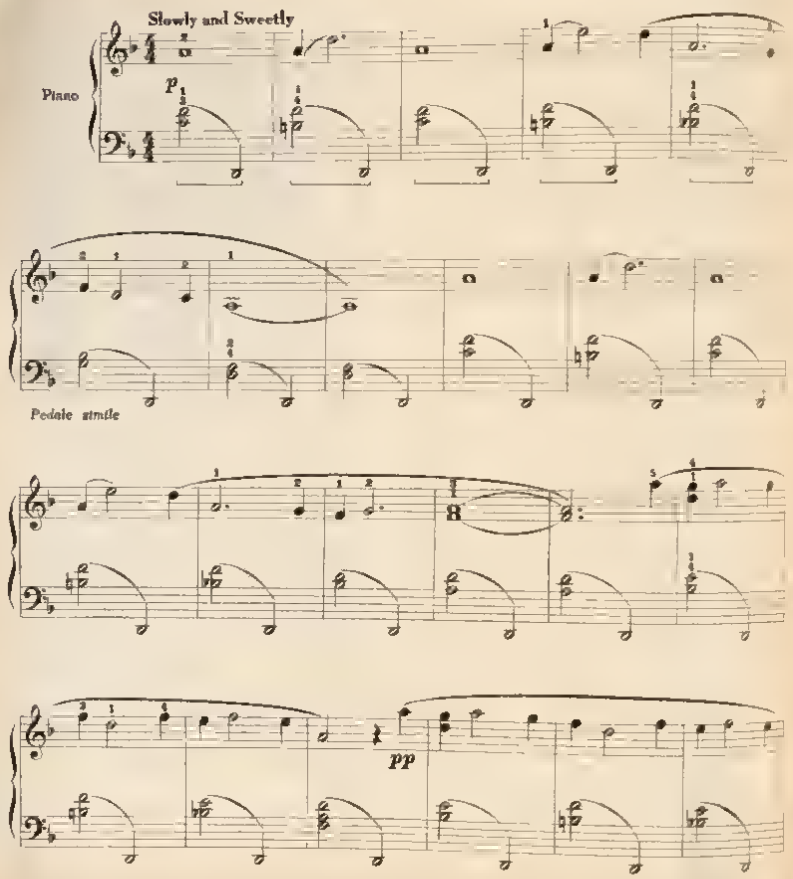
In 1938, Mr. Porter fractured both legs when he was thrown from his horse on the bridle path of Long Island's Piping

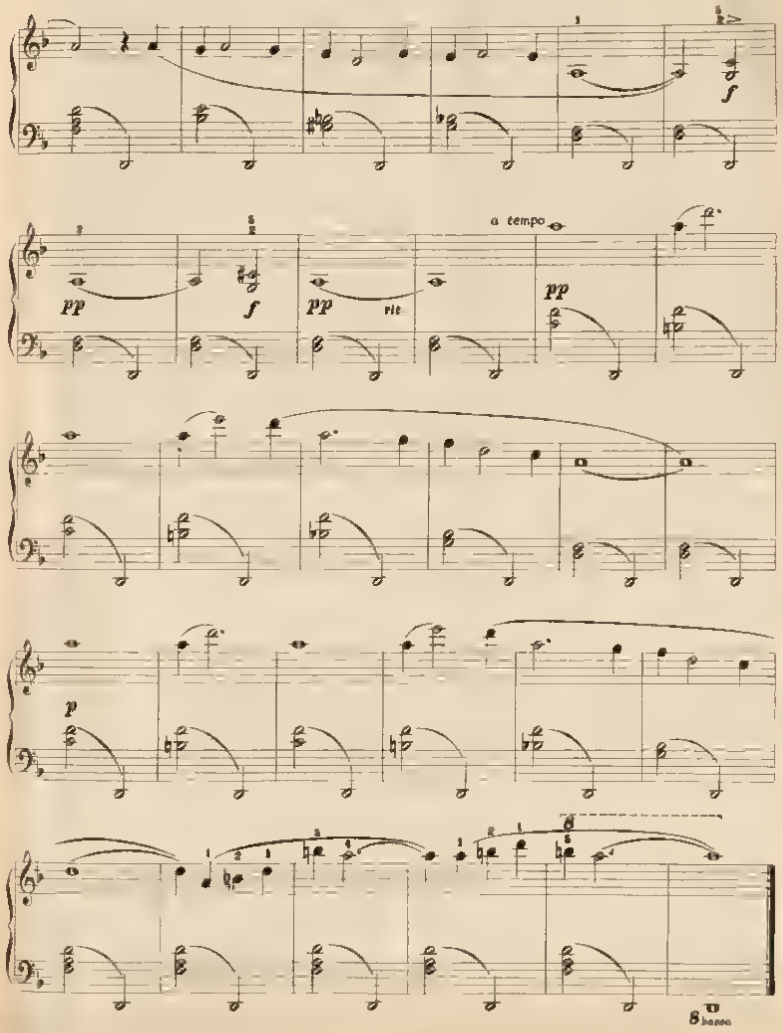
(Continued on Page 56)

Grade 3

Indian Summer

OLIVE DUNCAN





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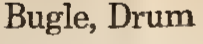
Bugle, Drum and Fife

Although this piece hovers around a C major key center, it is really written polytonally. After a 7 measure introduction the first theme enters at Ⓐ in a modified form of C major



(Lydian Mode)

but the left hand is unmistakably playing in A♭ major. For this reason the A is natural in the right hand and flat in the left hand. At Ⓑ and Ⓒ several modulations occur

ROBERT STARER
*edited by Isadore Freed**

March time

PIANO

Ⓐ

Ⓑ

Ⓒ

* This is part of a new series of Contemporary Piano Music by distinguished composers.

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Grade 5

The Pines

A TONE-POEM FOR PIANO

In lofty galleries of greenery
They rise and meet the azure of the sky,
A pillared nave, whose arches frail and high,
Breathe with an organ's solemn melody
Now like the minor surging of the sea
Or low and faint as wings that startle by—
As sweet tuned winds that queveringly sigh
A-down dim aisles of cloistered pageantry

Thomas S. Jones, Jr

H ALEXANDER MATTHEWS

Slowly and very sustained

PIANO

ppp una corda

con Ped.

amorz

sempre

pp

amorz

sf tre corde

from "Your Favorite Solos for the Advanced Pianist compiled and edited by G W Anthony

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agitato

cresc.

cresc. molto

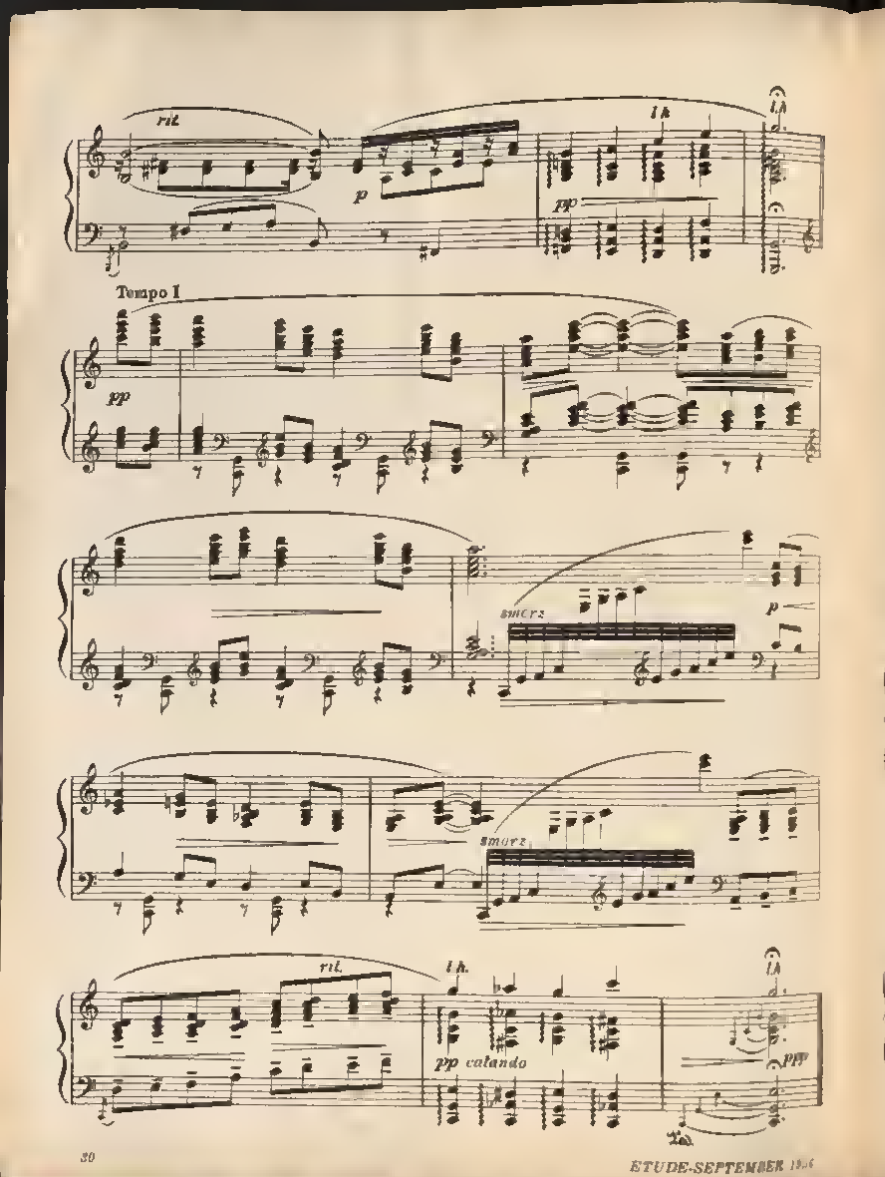
ff

dim.

ten

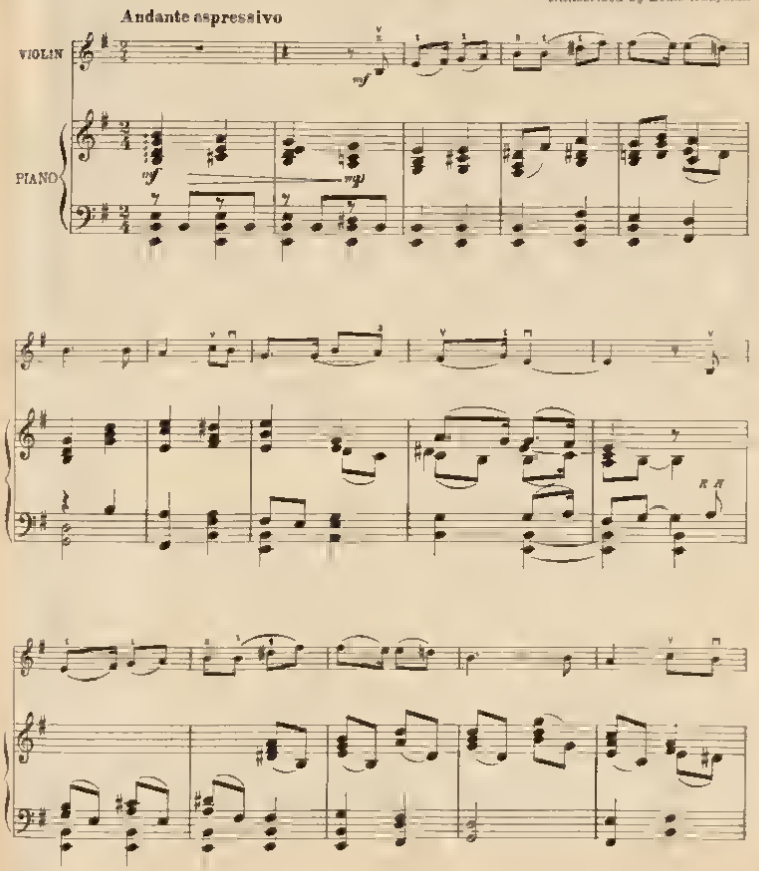
ten

molto dim.



Oh, Fairest Värmland

Swedish Folk Song
transcribed by Louis Kaufman



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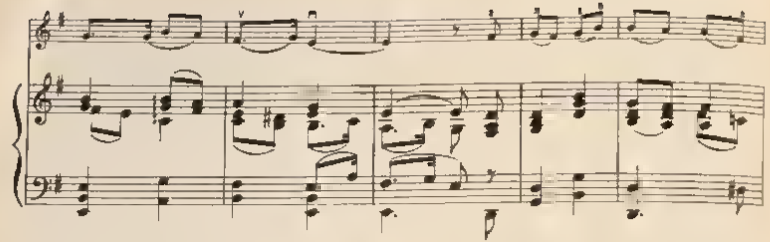
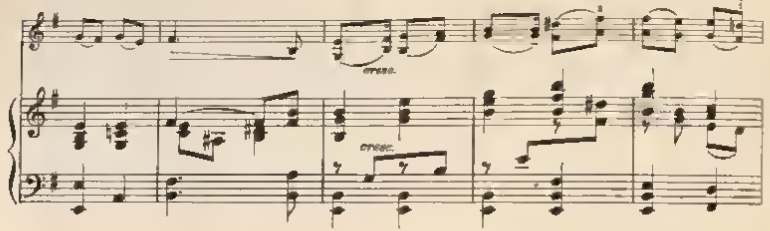
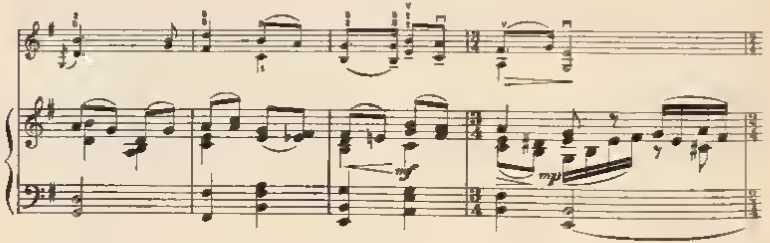
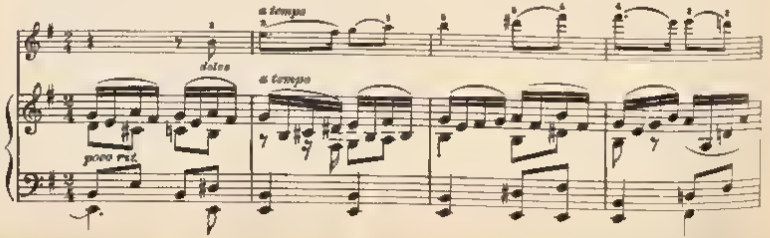
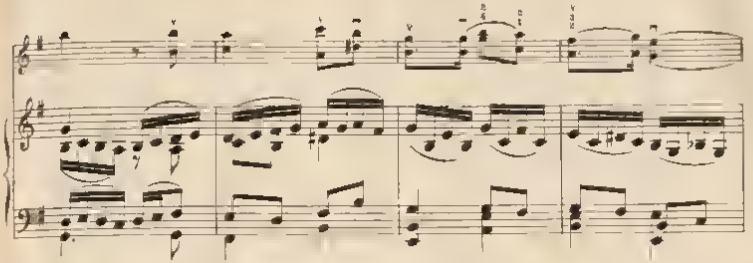
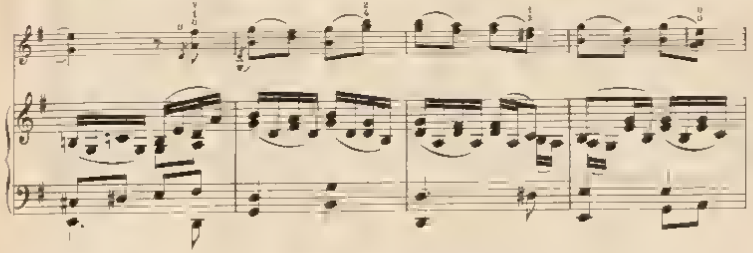


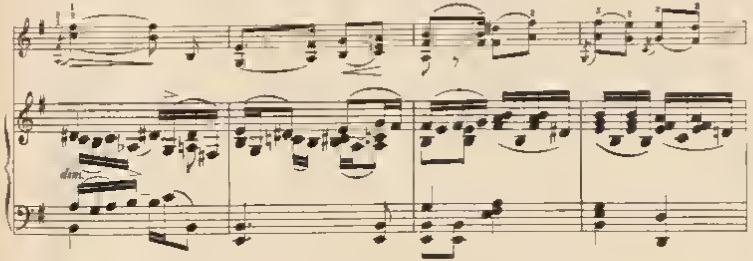

cresc.
cresc.

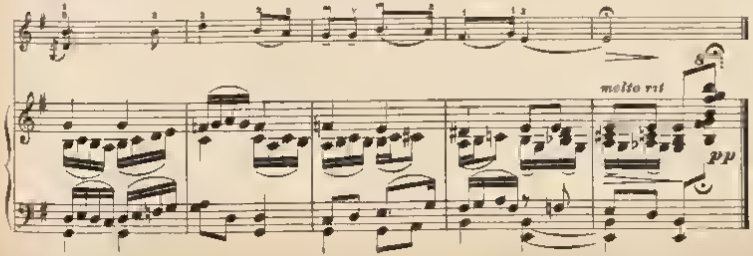

sf
mp


a tempo
dolce
poco rit.
a tempo






dim.


molto rit
pp

When Morning Gilds the Skies

for Hammond Chord Organ

E. CASWALL

J BARNBY
arranged by J M Hasert

C Dm7 C F Dm7 G7 C G Am7

2 4m7 2 1 4m7 3 2 3mj 5m7
When mora - ing gilds the skies, My heart a - wak - ing

D7 Em7 D7 G C D7 G G7 C G7 C

4 6m7 4 2 1 4 3mj 3 2 3 2
cries, May Je - sus Christ be praised! A - like at work and

Dm7 G7 C D7 Dm7 G7 C C7 F G7 C

4m7 3 2 4 4m7 3 2 27 1 3 2
pray'r, To Je-sus I re - pair, May Je - sus Christ be praised!

Still, Still with Thee

for Hammond Chord Organ

A B. STOWE

F MENDELSSOHN
arranged by J M Hasert

F B♭ G7 F C

2 1 4 2 3mj
Still, still with Thee, when pur - morn - ing break - eth,

Cm Gm D7 Gm C7 F Dm

3m 4m 5 4m 3 2 5m
When the bird wak - eth, and the shad-ows flee; Fair - er than morn - ing,

D7 Gm Cm Gm D7 Gm C7 F

5 4m 3m 4m 5 4m 3 2
love-lier than the day - light, Dawns the sweet con - scious-ness, I am with Thee.

from "87 Hymns for the Hammond Chord Organ" compiled and arranged by J M Hasert
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Grade 2

Amaryllis

(Gavotte Louis XIII)

JOSEPH GHYS
arranged by Mischa Portnoff

Allegretto

p graziosa

Fine

D.C. al Fine

from "Tuneramo" compiled and arranged by Mischa Portnoff
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Grade 2½

Soft Rain

EVERETT STEVENS

Gently moving (♩= about 80)

PIANO

pp lightly

mp

p

pp

mp

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mf

f

mp

p

diminish and retard

pp in time to the end

p

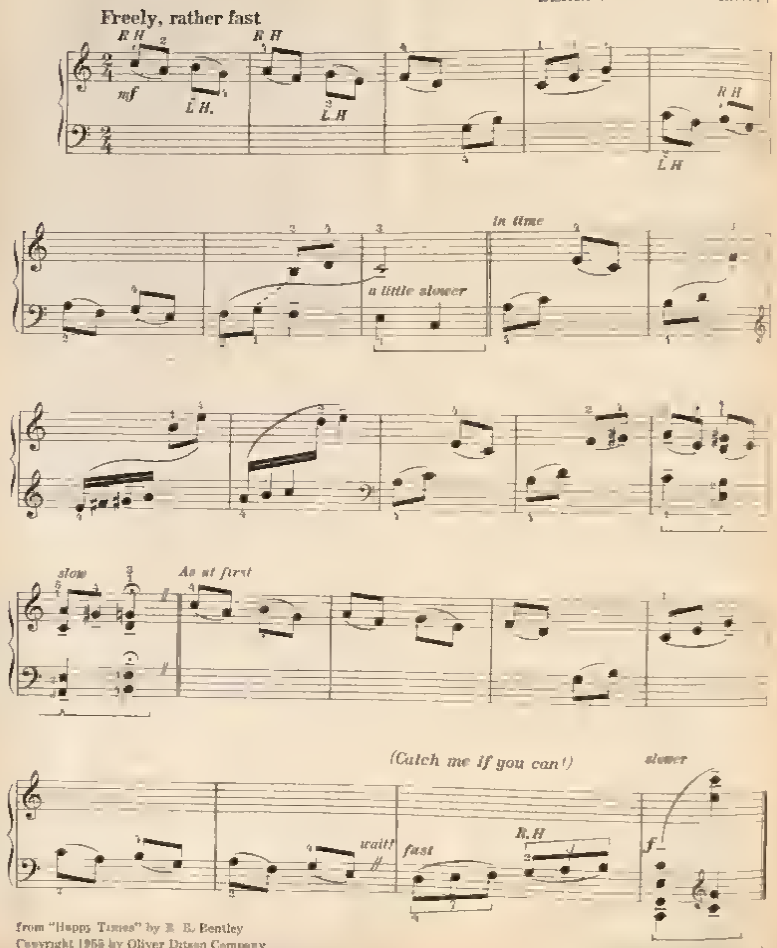
pp

ppp

Grade 2

Playing Tag

BERENICE BENSON BENTLEY



from "Happy Times" by B. B. Bentley
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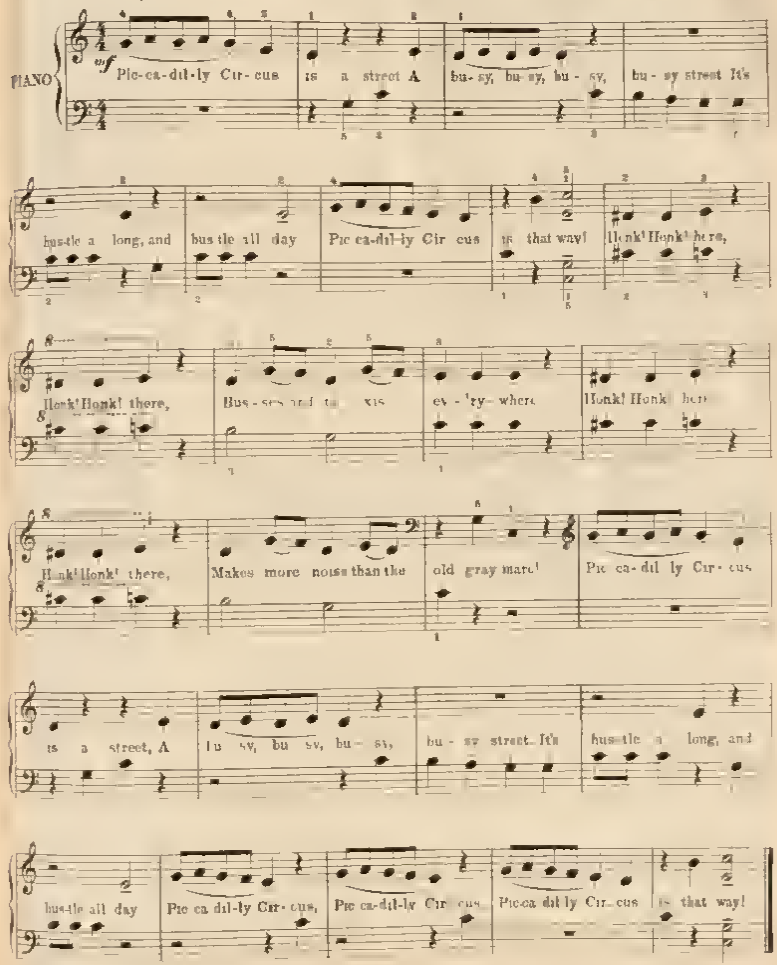
Grade 4

Alternate hands, legato-staccato

Piccadilly Circus*

MAE AILEEN ERB



* Piccadilly Circus—an intersection in London, England

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PODIUM PERILS SOUTH OF THE BORDER

(Continued from Page 14)

with my local concertmaster Adalia Gendelman, playing the violin solo. We were midway in the music when the theatre manager interrupted me at the podium. It had just been announced that a military curfew would be enforced upon the city in a few hours. Our rehearsal was canceled, the show that night was canceled. We were to get to our hotel at once and await developments. The orchestra men needed only to hear these words when they threw their instruments into their cases and began climbing out of the pit.

"Maestro aprisa!" they called to me — Quickly!" Their urgency was contagious, and leaving the music on the stands I took my wife's hand and hastened after them.

Outside on Avenida Corrientes the street was jammed with people all trying to get to their homes before curfew hour. The way they pushed and shoved was close to panic and we found it dangerous to venture out into the middle of that swirling mob. Hugging the buildings we squeezed and fought our way until we had reached the safety of our hotel, some four blocks away.

The Claridge Hotel was best not only to all saty-three members of the Ballet Theatre but also to a German opera troupe two German conductors, a string trio, Anne Brown (the original *Bess* of "Porgy and Bess") here on a concert tour and a welcome friend Alexander Hilsberg and his wife. Mr. Hilsberg was guest conducting the Radio del Estado and his concert had likewise been canceled. We were all caught in the same storm and were glad that we would ride it out with our fellow artists.

During the week that followed the tension mounted until it was almost unbearable. Because of the curfew we stayed virtual prisoners inside the Claridge. The hotel management did its best to make us comfortable but we could not help sensing the animosity of the help which was openly pro Peron. Then violence flared and the news of a terrible battle in nearby Cordoba came through. Forces of the navy had gone against Peron and were fighting it out. The Buenos Aires newspaper denied any real trouble, but we were kept posted by radio reports from Montevideo, just across the bay from Buenos Aires. A plane zoomed over the city and bombed the harbor. The workers at the city went out on strike, including all our hotel help. The gas works were bombed and all hot food ceased.

Our good will tour had ground to a stop in the mesh of an Argentine revolution. We would have liked nothing better than to leave, but that was impossible. All borders were closed. There were no plane flights, no boats running, or going. Cables and telephones were censored and we knew what it was to be literally cut off from the rest of the world.

Midnight September 21 brought the crisis when we were seal scurrying to the hotel cellar by the sound of guns blasting in our vicinity. We were afraid it was shelling by the rebel battleships which had ridden off the city far days. After spending an hour of unreality huddled with all the guests of the hotel in the basement the word came through that tanks were booming away at the Alianza building on Avenida Corrientes. When we came up to the hotel lobby we could see the sky red and billowing from the fire four blocks away. Only the rain which drizzled on and on prevented it from spreading to the entire downtown section. The fire, and the fighting, went on all through the night. We could hear the command "Manos arriba!" (hands up) the sound of frantic footsteps and a few minutes later the staccato burst of a machine gun. We stayed behind our iron grating and tried not to think of the men dying in the streets.

The next morning the battle was over. Peron had fled—rumor had it that he was hiding on a Paraguayan battleship in the harbor. The rebels took over the government and life in Buenos Aires shifted into high. People poured into the streets, rebel soldiers—heroes of the hour—marching through the avenidas. Shops, restaurants, and cinemas were going full blast. It was a scene of a people liberated, and their happiness ran loud and long.

The Claridge Hotel was filled with the sound of singers vocalizing and instrumentalists practicing as everyone prepared to resume his duties. Managers and impresarios rushed around in busy conferences with their protegés as scrambled schedules were straightened. We, too, were notified on the resuming of performances at the Teatro Opera.

The following week was highlighted for me by meeting the famous Argentine composer Alberto Ginastera and his charming wife who attended our performances. Señor Ginastera was particularly intrigued by Morton Gould's "Fall River Legend," and joined in the standing ovation given its star Nora Kaye as the tortured *Lizzie Borden*. Señor Ginastera's modest demeanor belied the tremendous contributions of vocal, piano and symphonic literature which he has made. His genius has vastly enriched the musical scope of Argentina.

At the end of our third week we packed up very willingly and made [illegible] fly to Montevideo [illegible] and kept us informed [illegible] revolution. Proud, independent living Uruguay had been [illegible] political enemy of Peron [illegible] years—and was now enjoying the pleasure of resuming friendly relations with her neighboring Argentina.

Montevideo, coming after the riotous events of Buenos Aires, seemed quiet to the point of boredom. Its placid atmosphere was balm to our ragged nerves, and we collapsed at the Hotel Victoria-Plaza to gather new strength.

The Ballet Theatre was booked into the SODRE, the Servicio Oficial Difusion Radio Electrical. It was a lovely theatre, the home of the official radio, and every phase of it was highly organized. The orchestra I found to be organized to a fault. It was another government subsidized group, more "tired" than Santiago. It had even less hours to give for rehearsals, and the players were even more unwilling to give them.

A refreshing change from these unmusicianly musicians was meeting Señor Carlos Estrada, head of the Conservatorio Nacional and a prominent composer. Señor Estrada took me on a tour of his school and played many of his works for me. This gentle man was carrying on a heroic job in his conservatory meticulously training a new crop of fine musicians to fill the empty places in Uruguay a musical life. My hat goes off to a wonderful musical force in his country.

Montevideo seemed just recuperating time to prepare ourselves for Rio de Janeiro for me the most beautiful city in the western hemisphere. Nothing quite matches the first glimpse of that breath-taking curve of bay and beach culminating in Pao de Azucar (Sugar Loaf).

The Teatro Municipal, rising proud and stately in the center of Rio was to be our theatrical home. We could not have asked for more impressive headquarters.

The symphony orchestra at the Teatro Municipal functioned under one of the most difficult set of rules we had yet encountered. It was another in the string of state-supported orchestras, and the old fight of management versus players in the matter of salary continued. The men here had turned their resentment against low pay into placing every hour they could on the number of hours they had to give. The situation in which I found myself ran something like this. We opened on Wednesday. There was no rehearsal of the orchestra that day because their rule said that on the day of a new program they must rest. Thursday was a repeat program so they allowed me a two hour call with twenty minute break in black Brazilian [illegible] feel. Friday was a change of program therefore no rehearsal. Sunday was Sunday and I precluded any rehearsal if there was a performance. Monday was their official day off. The men played Tuesday was a new program no rehearsal. The insanity of such a situation was clear to all but the orchestra.

The result was that each night I took place on the podium having to use every means at my disposal to carry the orchestra through the evening, practically sight reading the music. It was fortunate that the Municipal Orchestra was first rate and that its concertmaster Edmundo Blois was superb.

Strange that under such circumstances I received most favorable acclaim from the press. The critics called me a "pillar of the company" who "took the music to symphonic heights." Little did they guess from what depths!

The studios of the Teatro Municipal were occupied not only playing host to the Ballet Theatre, but to guest choreographer Leonide Massine, who was busily casting four of his most famous works for the local ballet company of Rio. Hour after hour we could hear the taxi taking strains of de Falla's "Three Cornered Hat" and the exciting tattoo of Spanish heelwork. Massine was preparing his ballets for the forthcoming "Massine Temporada" which would open at the Teatro Municipal the week [illegible] performances.

Some of the biggest successes of our season were the Tudor masterpieces "Pillar of Fire" and "Romeo and Juliet." Both starred Nora Kaye and Hugh Laing and the combination of their interpretations coupled with the handsome sets and the inspiring scores all combined to produce a outworthy evening of theatre. Rosella Hightower also scored a great personal success in our version of "Princess Aurora" dancing the role of the Princess.

Sao Paulo our next stop, is perhaps the only city in South America which has absorbed any North American influence. It is astonishingly like any big American city and if it were not for the streetlights which read "Pare, Atencão Sigs" you would think yourself in Chicago, Illinois.

It was astounding to find skyscrapers, modern design in architecture, complex cloverleafs and expressways to handle the traffic. This modern city rising out of the jungles of Brazil is truly remarkable.

Our week's performance at the Santana Theatre marked the end of the Ballet Theatre tour of South America. We felt that we had successfully accomplished our mission of carrying American ballet to this part of the world. We were proud to have been the chosen instrument for the furtherance of good will and understanding among peoples.

I was busy putting away my evening clothes when Señor Dante Viggiani, one of the leading impresarios of Rio de Janeiro appeared in my dressing room. Señor Viggiani had just flown in from Rio, and carried with him a special invitation for me to come to Rio as guest conduct the four week Massine Temporada.

It would mean saying goodbye to my wife and the company for a month but it would enable me to work together with Leonide Massine and guest artists Maria Tallchief and Andre Eglevsky. I accepted Señor Viggiani's invitation and looked forward with keen anticipation to conducting the great Massine classics "Three Cornered Hat," "La Valse," "Gaieté Parisienne," and a new creation to an original score by Brazilian composer Francisco Mignone.

South America had shown me a little of everything: breathtaking scenery, a glimpse of forgotten history, warm hearted people, and even a revolution. Five months in this magnificent continent would not easily be forgotten and I would carry with me for a long time to come its beauty and exciting memories.

THE END

AIMS AND OBJECTIVES FOR THE YOUNG SINGER

(Continued from Page 21)

almost invariably lends aesthetic control. Add to that complete understanding of the meaning and [illegible] of the

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phrase before the act of inhalation.

Another goal is the attainment of vocal flexibility developed by various devices and exercises. There can be no flexibility of voice without flexibility of mind. It has been asserted that the mind is capable of thinking only one pitch at a time. Rapid scale execution would therefore depend upon the ability to think scale intervals in rapid succession. If repeated often enough, this process becomes subconscious, but still mental agility is imperative. The vocal student needs more, however, than vocal flexibility. He needs mental flexibility to discard old ideas and prejudices, and he should be willing to subject himself to the excitement of new ideas.

All too frequently students refuse to try a new approach, not because they are unco-operative but because their minds have become accustomed to operate along certain lines and will not yield to different procedures. Habits formed involuntarily during many years of singing are broken only when one becomes aware of them and sets out to undo and replace them with new ones.

Another problem is that of securing adequate range. This would not be a problem if the voice were allowed to speak or sing where it is most comfortable. However, the singer must meet the demands of the music and therefore finds himself obliged to negotiate unfamiliar heights or depths.

Difficult as it may be to acquire the necessary range, it is even more difficult to acquire the range of vision that will make easier work of vocal techniques and breathe life into the song. Why this should be so is not easy to determine. It may be the spirit of the times, the hurry and tensions that are ever present with little time for relaxation and contemplation. The emphasis of these days is often upon a practical and monetary outlook to such a degree that the creative sense is stifled. Too often not a single hour is devoted to contemplation or creative thinking.

Many hours are spent working for "freedom" or "release"—freeing the jaw, loosening the tongue or securing ease in the muscles of the throat, all of which are necessary accomplishments. The process is often long and tedious and frequently unsuccessful, possibly because of a physiological approach which tends to overemphasize a local muscular difficulty and fails to co-ordinate the whole process with an appropriate attitude of mind. Vocal freedom can never be attained where mental tensions interfere with free muscular response.

There are two kinds of freedom—the negative type where there is freedom *from* something, from worry, fear or anxiety—and the positive type, freedom to act or do, freedom to worship, to think, to create. Would it not be better if the vocal studio radiated more of the positive type? How many songs have been ruined by anxiety over forgetting the words! Yet one often hears the admonition, "Now don't forget the words"! Positive thinking could have eliminated this problem before it became an issue. How many times has a song been sung poorly throughout because of fear of one high note! Yet hours are spent on mastering a high passage instead of trying to find the reason for the passage and approaching it with the spirit of the song instead of a mechanical device.

One strives also for vocal control, the sum total of the elements in singing, the ability to use the voice in its entire range of pitch and dynamics with freedom and accuracy at the same time imparting to it the appropriate color and quality. Here again one encounters a psychological factor that of *self-control*. Self-control is a two-way process. Ordinarily we think of it as something which negates or minimizes. If a person is given to rage he should exercise self-control. If he is too exuberant or too noisy, too emotional or too flighty we say he should exercise self-control. But what of the person who is the exact opposite of these? Does he not need self-control also? Should there not be a positive force that can motivate as well as a negative control that can deter? Teachers have more frequently been frustrated by the slow, unimaginative student than by the opposite type. There is as much danger in being becalmed in a sailing vessel as there is in being caught in a "blow" without a rudder. The one needs wind in the sails and motion to steer its course; the other needs the rudder. The old adage "Still waters run deep" is not necessarily true. Many a shallow pool is still as a mirror and sometimes not a very clear mirror at that. Conversely a turbulent stream is not always shallow.

A great deal has been said regarding diction. Drills in flexibility, lip movements and positions, tongue exercises and other procedures are useful. There is a danger, however, in making a complex, yet natural act, unduly complicated.

The purpose of singing is the communication of ideas, moods, and emotions. Without clarity of speech ideas cannot be shared, but if the ideas are hazy so in all likelihood will be the utterance. Do students feel no need to sing clearly because they have no need for singing? It is unimportant to them to persuade because they have no convictions, it is immaterial to find understanding for emotions because they have no emotions. If we want to make people happy we should communicate our source of happiness. (Continued on Page 44)

Some Aspects of . . . Modern Left-Hand Technique

by Harold Berkley

GREAT CHANGES have taken place in all forms of artistic endeavor during the past fifty years—we are aware of them every day. In some cases it is a matter of opinion whether all the changes have been advances. However, there can be little question that the art of violin playing has advanced considerably during this period; there have been many changes of style, taste, and technique, some of them not immediately obvious to the lay audience but of which the trained violinist is very conscious. The most note-worthy advances have been in the field of bowing technique; these have been commented on from time to time in these columns. But left hand technique has also advanced in many directions, and it is with these changes that we are concerned here.

The basic technique of the left hand has not changed much, but the uses to which its various elements are put have changed a good deal. Perhaps the most fundamental change is in shifting to the fifth position or higher from the first or third position. Formerly the shift from the third position was prepared for by bringing the thumb forward—about opposite the second finger—and then drawing it under the neck at right angles to the line of the strings, the shift being made as the tip of the thumb came into the curve at the end of the neck. Many artists became proficient in making this complex motion in the twinkling of an eye, and this way of making the shift is still quite widely taught. But the movement is essentially awkward and is gradually being superseded by a smoother motion. In this newer technique the thumb is not brought forward at all; on the contrary it is swung back along the neck parallel with the G string. As this motion is made, the first finger knuckle moves away from the neck while the fourth finger moves a little *towards* the neck, thus bringing the knuckles almost if not quite parallel to the strings and enabling the hand to move in a straight line when it makes the shift. As the shift is made, the thumb comes forward until its *tip* is in the curve of the neck. For a normal hand, no further movement of the thumb should be necessary for the fingers to move up to the end of the fingerboard. In Ex. A, the thumb should go back and the knuckle move out on the D in preparation for the shift to the F sharp.

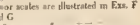
Ex. A

In a rapid scale line, such as Ex. B, the thumb should go back and the hand come around in the first position, there being no time to make the movement in the third position.

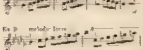
Ex. B

The fingering of scales and arpeggios is a phase of technique that has undergone a considerable change for the better. Forty years ago almost every book of scales had fingerings that differed from every other book, and each book was usually inconsistent in itself. But these books still out-sell the newer scale methods. Thanks largely to the influence of the late Carl Flesch, however, a rational system of fingering is gradually being accepted, though the influence of the die-hards is still heavily felt in some quarters. Exs. C, D and E illustrate the two upper octaves, ascending and descending, of the B-flat major scale and the melodic and harmonic B-flat minor scales. All scales above B-flat should start on the second finger and follow the same pattern. The same fingerings are used in the top octave of the A-flat and A scales, while for the descending G major scale the fourth finger slides back from the top G to the F sharp and the B is taken with the second finger instead of the third. The G minor scales are illustrated in Exs. F and G.

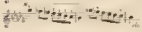
Ex. C



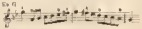
Ex. D melodic form



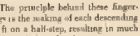
Ex. E harmonic form



Ex. F



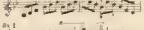
Ex. G



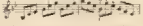
The principle behind these fingerings is the making of each descending shift on a half-step, resulting in much greater clarity of technique.

The modern fingering for 3-octave arpeggios is also the result of an urge towards greater clarity. This fingering, illustrated in the upper fingering of Exs. H and I, makes the first descending shift one position shorter and to a stronger finger (the 3rd instead of the 4th) than the older fingering. The new idea is the extension backwards of the first or second finger while the shift is being made. See the second F in the descending arpeggio of Ex. H, and the second G in the similar arpeggio in Ex. I.

Ex. H



Ex. I



The fingering for 3-octave diminished seventh arpeggios is a pure example of (Continued on Page 56)

AIMS AND OBJECTIVES FOR THE YOUNG SINGER

(Continued from Page 42)

Interpretation relates to diction For a successful interpreter of songs he must have understanding of his vocal apparatus and its use of himself and his purposes, of his audience and of the song, the author of the text and the composer of the music Too much cannot be said regarding the matter of getting the mental picture of a song in mind before attempting to sing it and then above all else being able to keep that image clear and strong throughout the rendition

In summing up these studio objectives, we arrive at the conclusion that what we have tried to do is to increase the effectiveness of the vocal instrument —its range, flexibility control etc Vocal training cannot change the basic instrument or the basic quality What it can and should do is to help the student realize his full potential.

One cannot starve the soul and produce a meaningful tone for the meaning of life and its utterance comes from the human heart The Great Teacher once said, "Out of the abundance of the heart the mouth speaketh " Therein lies the challenge to students and teachers alike not only to fill the intellect with knowledge, but also the heart with understanding and the soul with beauty

"And if you sing though as angels and love not the singing you muffle man's ears to the voices of the day and the voices of the night " (Gibran *The Prophet*) THE END

THE AMATEUR HOUR

(Continued from Page 22)

Besides Miss Resnik, Amateur Hour alumni include Frank Sinatra who was heard on the show with "The Hoboken Four " dancer Vera Ellen light opera's Jo Sullivan now heading the cast of the Broadway hit "The Most Happy Fella" and such other opera stars as Mimi Benzell and Robert Merrill.

Today the year's successful candidates appear in a Madison Square Garden final roundup—such as the one telecast there on Sunday evening September 9th—to determine just who will get the scholarships to music or dance schools and the cash prizes

It was when Major Bowes was organizing the touring units that he called upon Ted Mack to become his assistant in selecting talent and producing and directing the "Original Amateur Hour " He had seen the work Mack had done at Metro-Goldwyn Mayer as musical supervisor and conductor for productions like "The Great Ziegfeld" and "Beat the Band " and he had liked it

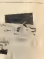
Mack who "inherited a feeling for music " he says, "from my mother a pianist," had previously barnstormed the country himself, playing the saxophone and leading his own band in dance halls, cafes and theatres from coast to coast Thus it was with considerable first hand experience as well as knowledge of music that shortly after Major Bowes' death he revived the Amateur Hour in 1948

It has now become a TV regular, and only a few months ago was expanded from a one half hour to an hour

To the parents who ask if their child has talent—and, if he does, what should they do about it—Mack always gives the same piece of advice "Enter him in contests based on talent, not personality " he maintains "The outcome of such a contest is a pretty good indication of a youngster's ability Too many parents," he adds, "parrot the cliché that it isn't what you know but who you know that counts. That isn't true. It always counts, if the child has real talent."

A weekly showcase for high calibre artists is presented on the "Voice of

(Continued on Page 47)



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A musical picture book combining recreation with musical development for the first months of piano. Attractive text describing all sorts of ships Lavishly illustrated by Elizabeth Mooath.

THE YOUNG PIANIST—Book IV $1.00
A series by Hilde R. Kreutzer which provides a well-paced, musically sound curriculum that can be taught in connection with almost every approach. The book presents a variety of keys, meters and styles through a rich selection of material from master composers, classical and modern

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Studio forum

TEACHER'S ROUNDTABLE

Maurice Dumesnil

Rock and Roll, and Hanon

Would greatly appreciate your advice about permitting a pupil to play Rock and Roll Waltz (popular at present) at my annual recital She is rather hard to manage but is so enthused about learning this piece which she brought to her last lesson and asked if she might use it instead of one I selected She is eleven years old and very bright

Also what do you suggest instead of the Hanon studies? Most of my pupils simply hate Hanon and won't practice it or bring the book to lesson! I am afraid they will lose interest if forced

(Mrs.) H E A.—Pennsylvania

I certainly would let your eleven year old Rock and Roll if she shows such determination Why should you run the risk of losing her by denying her wish? You say she is very bright Then, use psychology and little by little, as she grows up you will be able to bring her gradually to accepting, and eventually to loving the classics Your question is one which comes up periodically, and I have received many reports of improvements and success as the years go by

Regarding "good old" Hanon You say that most of your pupils hate him so there are some who do not entertain the same feeling. They are probably your best ones those who are eager to progress, to get results those I might call your "star students" Be satisfied to give Hanon to them and keep it away from the others Replace it by the pleasant little numbers by Czerny, Burgmuller and others for here again, you don't want to see your class dwindle to only a few.

It is wise to divide your pupils into several categories In a class of let's say thirty-five or forty there may be only four or five deserving the above-mentioned "star" qualification Then you

(Continued on Page 50)

VIOLIN QUESTIONS

Harold Berkley

Perhaps a Testore

W B Texas Your violin bears a correctly worded label of Carlo Antonio Testore and if genuine, the instrument could be worth from $700 to around $1800 according to workmanship and condition But I cannot say that the violin is genuine, for, as you probably know, there is nothing more easy to fake than a label I hope for your sake that the violin is a real Testore for if it is you got it at a tremendous bargain But if the tone is of good quality and carries well, why worry much about who made it?

A Double-Bass Study Book

C F G., Wyoming The most popular method for the double-bass is that by Simandl There are others, but this one is probably the best The chief qualities necessary for playing the double bass are a keen ear and a very good sense of rhythm These qualities are most important in dance band playing and a short "tour of duty" in such a band would be good for your son But to be playing long hours of pizzicato day after day, week after week would certainly tend to stiffen the right hand, to the detriment of his bowing technique—and of his piano playing To study the violin would be of no help in learning the bass.

A Tell-tale Date

C L W., California Since Jacobus Stainer died in 1683 and your violin is dated 1716 the instrument cannot be genuine It is not even likely to be a good copy for a conscientious copyist would at least put a plausible date inside the violin It is probably a German or Bohemian factory product worth at most $50 There are many such "assembly fine" violins throughout the world

ORGAN AND CHOIR QUESTIONS

Frederick Phillips

Q I am an organ student, 17 years of age Because I am tall it is necessary to use 2" props under the bench to make comfortable playing The organ I play has 50 ranks and 4 manuals Without the props the pedal keys are not low enough and I must lift my legs to play, but with the props the pedals can be depressed without lifting the whole leg for every key Do other organists do the same thing, and is it good practice to do so? (2) Is there any standard tempo to be used in the book of Eight Little Preludes and Fugues, Bach, edited by Schweitzer? (3) Does the Vox Humana have any special value in combinations, aside from its use as a solo stop? Is it ever acceptable as an accompaniment for singing?

R S—Pa

A The fact that there are organ benches with seats adjustable for height would indicate that yours is a not uncommon situation We should say that your procedure is quite correct. You certainly cannot do good pedal work at an awkward height (2) The Kraft edition of these Bach Preludes and Fugues gives metronome markings for all except No 1 and Dr Kraft's reputation is such that we feel you would be entirely justified in accepting his suggestions For No 1 the writer suggests about 80 to the quarter note for both the Prelude and the Fugue For the remaining numbers these are Dr Kraft's markings No 2 both movements 80 to the quarter note No 3 Prelude 66 to the quarter, Fugue 116 to the quarter No 4 Prelude 116 to the eighth Fugue, 96 to the quarter No.5 Prelude,56 to the quarter,Fugue, 100 to the quarter No 6 Prelude 72 to the half Fugue, 92 to the quarter No 7, Prelude 60 to the quarter Fugue 76 to the dotted quarter No. 8, Prelude

(Continued on Page 50)

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the ACCORDION

by Theresa Costello

STUDY SUGGESTIONS FOR YOUNG ACCORDIONISTS

from an Interview with Joe Biviano

(Mr. Biviano is a prominent accordion instructor and artist who has also arranged much background music for radio and television productions, among them "Michael Shane" and "Chance of a Lifetime." He has also played the accordion in Virgil Thomson's "Four Saints in Three Acts" with the composer conducting.—Ed. Note)

NOW THAT the accordion has become an instrument with a definite place in the public schools as well as in the professional field, many accordion students realize that the path to becoming an accordion virtuoso is a difficult one that they must have a complete musical education and that they must be prepared to face all the requirements of a thorough musician.

Thus with this goal in mind, the problems and questions are many more than can be discussed in a brief article. However to satisfy my curiosity as to some of the more frequently asked questions I queried Joe Biviano well known radio and television artist and highly qualified to give the desired information, since many of his graduates are today enjoying enviable positions in the music world. His reply makes interesting reading.

"Every day of the year any number of students ask me the same questions Why can't I execute better? or What should I do to help my playing? Few of these pupils reach the stage in their musical education where they learn to listen to themselves when they are practicing. Few of them know the correct method of practicing.

"The student who has a heavy schedule and is limited to one and a half to two hours of practice a day must learn to utilize every minute of his practice time. This can be accomplished with careful planning.

"The fundamental studies can be broken down into the following categories scales which will include majors and minors and all of their inverted positions, scales in thirds, scales in sixths, chromatic scales, whole tone scales, scales in octaves, and the study of arpeggios in their entirety and in all their forms.

"I should like to make one or two suggestions relative to the proper method of practicing scales. Practice with the left hand first. Practice even tones. Listen to every note and play everything as legato as possible using an even, smooth motion of the bellows. Be methodical in playing scales in this manner. Practice the left hand alone ascending and descending 25 times. Then repeat the same with the right hand, then both hands together. Scales should be practiced in all positions—similar motion, contrary motion, similar and contrary motions in thirds and sixths. I suggest the application of this same form of practice to the harmonic minor, melodic minor and the natural minor—to be followed with scales in thirds, sixths and octaves.

"Regarding arpeggios, there are two keyboard positions which a student must practice and which can be applied to a number of keys for example in practicing the arpeggios of C Major one also develops the positions of D minor E minor, F Major G Major and A minor. The second keyboard position takes in C minor D Major, E Major F minor, G minor and A Major. These positions are to be applied to the right hand only.

"The study of repeated fingering on one note has seldom been brought to the attention of the student. The repeated note can be executed with any of the 4 fingers—1 2 1 2—2 1 2 1 or 3 2 1 or 4 3 2 1. There have been two schools of development on this type of fingering the old school which taught the student to execute lengthwise sliding of the fingers off the keyboard, and the new one which is far better and much more practical, to execute across the key. The position of the thumb should always be in back of any of the other fingers. Only the first joint or section of the thumb should be kept on the key, the other fingers will then be automatically in correct position. Once the student has developed this technique he can then apply it in daily practice to any of the scales or arpeggios.

"I have found in my teachings that once the student has familiarized himself with all of this work he will then be capable of executing five forms of fingering which are so commonly used among woodwinds or stringed instruments.

"A student can't be expected to fill his entire practice time with this work but if he is fortunate enough to have more than the average practice time at least one hour a day should be allotted to these drills. They are invaluable in the development of the accordion virtuoso."

THE END

THE AMATEUR HOUR

(Continued from Page 44)

Firestone" (Monday evenings ABC-Radio and TV) and the "Telephone Hour" (Monday evenings, NBC radio). The artists scheduled for Monday evenings in September are

Voice of Firestone
(ABC Radio and TV)
Firestone Chorus—Sept 3
Mildred Miller—Sept. 10
Robert Merrill—Sept 17
Elaine Malbin and
Robert Rounseville—Sept. 24

Telephone Hour
(NBC-Radio)
Lorin Hollander—Sept 3
Michael Rabin—Sept 10
Barbara Gibson—Sept. 17
Grant Johannesen—Sept 24

THE END

BALLET MUSIC IN WASHINGTON'S TIME

(Continued from Page 17)

to Paisiello's "Frescatana" in the score for his "The Unfortunate Family." Then again, when he produced the "new grand tragic pantomime," "The New French Deserter," Francisquy chose music by Grétry although the opera "Le Déserteur" was by Monsigny and Maximilien Gardel's ballet of the same title (which Francisquy claimed to be reproducing) had a score by Miller. It was not unusual for the name of the composer to be entirely omitted from the playbills and advertisements, especially when the ballet was well known and the music presumably familiar.

Sometimes the orchestra leader was a capable composer as in the case of Alexander Reinagle in Philadelphia, and then the ballet master was lucky enough to have new scores tailored to measure. Reinagle wrote the music for the pantomimes "Harlequin's Invasion," "Harlequin Shipwrecked," and "The Witches of the Rock", he compiled a score, using Irish and Scottish themes, for the "Grand Divertissement" to the Temple of Liberty taken from the celebrated ballet, called "Warrior's Welcome Home" and he provided a new overture for Madame Gardie's favorite vehicle, "La Forêt Noire."

Members of the theatre orchestras, and even the versatile and hard working singers and dancers were frequently pressed into service to compile ballet scores from popular sources, or to compose new ones. Benjamin Carr, Victor Pelissier, Louis Boullay and John Bentley were among the most active of these early performer-composers, and all of them wrote a great deal of dance music. When Jean Marie Legé staged a new ballet called "The Birthday" or "Rural Fete" to be given in Boston in honor of Washington's birthday on February 22, 1797 it had a score especially composed by Rayner Taylor, English born pianist organist and teacher who had long been active in Baltimore and Philadelphia. On the other hand, when the ensemble dancer and violoncellist Bosaud provided the score for Legé's Boston production of "The Island of Calypso" or "The Adventures of Telemachus," he may well have been setting down more or less what he remembered of Miller's score for the Paris version of the ballet, just as Legé undoubtedly based his choreography on the original version by Pierre Gardel.

(Continued on Page 51)

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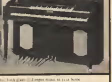

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Church Organist or Concert Player... the functions of each

From an interview
with Alexander Schreiner

Secured by Aubrey B Haines

(Dr Alexander Schreiner organist at the Mormon Tabernacle in Salt Lake City recently received a Doctor of Philosophy degree at the University of Utah. Accepted as the thesis for the doctorate was his composition Concerto in E minor for Organ and Orchestra The work has been performed by the Utah Symphony the Brigham Young University Symphony and the Claremont College Symphony Orchestra in California.—Ed Note)

"THE FUNCTION of the church organist—his special function"—Dr. Schreiner suggests, "is to enhance and beautify the church service, to promote an atmosphere of serenity, of musical beauty, and also to serve as an accompaniment, aid, and guide to both choir and congregational singing The souls who attend church should be allowed to feel that the singing process is a most enjoyable one, even an ennobling one, when supported by the organ The organist will do well not to be dictatorial, arbitrary, extreme, or unusual in the way he accompanies the singing He should be a gentle guide, a good shepherd in accompanying all singing. Tempos should be comfortable and natural, normal rather than either extremely fast or slow Organists and directors should realize that their blood pressure is likely to be up when performing before the congregation, whereas the blood pressure of the congregation will be more nearly normal and less excited Let serenity, comfort, and normalcy reign in church rather than theatrical excitement, speed, and dictatorial qualities. Jesus was a gentle shepherd Our musicians should be like him

"The special function of the recital organist tends rather more toward the theatrical in its best sense. Here we have only the music to hear, perhaps even without the opportunity of seeing the organist perform. Therefore, his selections should sustain interest at every moment. There should be contrasts both in dynamics as well as in tempo, so that the listener does not weary too long of any one style. The music here may be alternately exciting stimulating, serene, and calm. The recitalist may well be a high priest of a musician, playing the best music, the newest music which he is capable of presenting clearly, movingly convincingly, elegantly, and eloquently

"The church organist has the more holy task of the two. But the concert organist has the more difficult task to perform since he carries the burden of maintaining attention on his shoulders alone. He is no mere accompanist to something else He is the preacher of musical beauty and ideas It is fortunate that the church organist, often not too well trained is usually more humble in his attitude and not so aggressive and sharp as the recitalist sometimes may be.

"The work of both kinds of organists is parallel in that part of the repertoire which is dominantly devotional and tranquil in quality The main similarity in their work lies in the duties of both to make music live and sing joy, hope, and beauty to the listeners."

Asked whether he felt that either type of organist should cover such a wide scope of compositions in his playing that the churchgoer or the concertgoer over a period of time would be given a good education in the vast scope of organ literature, Dr Schreiner replied that both types of organists would be wise to specialize in such musical repertoire as they can do well. The educational aim is secondary both in church and concert playing, he feels. Neither is a school, and organists should endeavor to study the culture of their listeners, beginning on their level and proceeding up the scale. But not so far, however, that they lose contact with their listeners. A preacher has to make himself understood He is inspiring people rather than merely educating them.

Here then is a most fortunate aesthetic principle people will enjoy be moved, and be inspired not by music which is at near, or slightly above their usual musical culture If music is not intelligible—either because of faulty presentation or vagueness due to unfamiliarity of the idiom—then of course interest is lost. Likewise, generally speaking, when music is below a certain standard, boredom sets in at hearing the same familiar things The trouble lies in the fact that some people who have caught the vision of Bach, for example, wish to please themselves instead of those whom they should serve.

To the question, What constitutes good organ music, and how may it be determined? Dr Schreiner replied that good organ music sustains and nourishes the interest of cultivated and experienced listen Its message should be as noble as sublime, energetic, inspiring, ennobling, brilliant, monumental or the like It should parallel in some way man's higher, more interesting, permanent feelings and attitudes

Transcribed music for organ is frequently a pertinent issue "The only objection I have to transcribed pieces is that such a number may lose much of its original intent and interest. A transcribed piece may on occasion enhance the flavor of the original Occasionally transcribed pieces are justified—properly so—by being unavailable in the original."

The advice that Dr Schreiner most frequently gives is that organists should strive to become excellent pianists, either prior to or simultaneously with being organists. Most of the organist's work is done with the fingers. Most—if not all—poor organists are slovenly pianists. Piano work and piano literature enhance the musicianship and performance of any organist

Asked what determines in large part the type of composition he would select for an organ voluntary at a church service and whether the prelude, offertory, and postlude should differ in nature, Dr Schreiner stated that his own preference is a devotional prelude not too long—say five minutes. The offertory may rise to some more consequence in its middle Then he favors a short devotional postlude, summary in character He believes that examples of each of these would perhaps need to be improvised to suit occasions as they arise The postlude may, for example, echo some motive of the closing hymn tune, without appearing to disfigure it. He does not like loud, energetic, march postludes.

And as to the playing of eclectic recitals, Dr Schreiner observes that an eclectic program may or may not ramble too far "I would rather try in some way to show a kind of organization in a program—some kind of noticeable planning. This may be done historically by composers, or by types of compositions. Rather than ten haphazardly chosen pieces listed numerically I would strive for, say, three groups"

At the Mormon Tabernacle in Salt Lake City Dr Schreiner plays more than 200 services a year which include recitals, nation wide broadcasts, general conferences and other church and civic functions Because he has made no national tours for three years, he has at present on his desk 120 requests for concerts throughout the nation. On his last transcontinental tour he played thirty five programs on some of the eminent instruments of the nation It is perhaps needless to add that his ideas on organ playing are as eagerly sought as are his appearances as a recitalist

THE END

NEW RECORDS

(*Continued from Page* 19)

Following is a list of additional new recordings.

Tchaikovsky The Sleeping Beauty CAPITOL (P 13005)

Orpheus in the Underworld CADENCE (CLP 1009)

Jazz at Nicks CADENCE (CLP 1012)

Dixieland Manhattan Style CADENCE (CLP 1013)

Durante, Salieri, Vivaldi ANGEL (35335)

Schubert Symphony No 6, Grieg Overture "In Autumn" ANGEL (35339)

Ravel Valses Nobles Et Sentimentales ANGEL (35173)

Mozart Concertos Nos. 6 in B-Flat and 14 in E Flat Major EPIC (LC 3226)
Serenade for Strings EPIC (LC 3228)

Franck. String Quartet in D Major EPIC (LC 3227)

Bach The Eight Little Preludes and Fugues COLUMBIA (ML 5078)

Mendelssohn Violin Concerto COLUMBIA (ML 5085)

Bartók Mikrokosmos COLUMBIA (SL-229)

Brahms. A German Requiem DECCA (DX-156)

Irmgard Seefried In Person DECCA (DL 9809)

Two Piano Recital DECCA (DL 9790)

Guastera Quartet No 1 DECCA (DL 9823)

The Mozarteum Orchestra of Salzburg Plays Mozart DECCA (DL 9834)

Fiesta! CAPITOL (P 8335)

Johann Strauss Jr Le Beau Danube CAPITOL (P 13006)

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A PICTURE PAINTED IN SOUND

(*Continued from Page* 15)

"He even had a special staging arrangement by which the conductor coordinated the color to emphasize the intensity of the orchestral sound." Mr. Dow who began his experimentation with a small screen and a few colored spot lights in his home, found the original results both interesting and intriguing. Friends received the idea with such enjoyment and enthusiasm that he gradually increased his scope through the utilization of rudimentary props. From there of course, it was a natural step to think of applying the whole technique to the interpretation of music.

A branch tacked to a piece of plywood through the magic of the screen and the lighting became an enchanted forest washed in moonlight for the *Clair de Lune* of Debussy, a small cross of rough lumber cast its shadow to shimmering depths of the sea where the engulfed cathedral lay forgotten except for the music of the same composer—and the audiences at the two introductory concerts both heard and saw the matins of the monk telling his long submerged bells for Matins.

The Three Fantastic Dances of Shostakovitch assumed an abstract aura induced by the shadowed patterns cast on the screen by roughly-carved plywood flowers set up on a background for a ballet solo interpreting the first composition, and his individual style took on new meaning as the other dancers added grotesque motion to the music.

Seemingly casual arrangements of aluminum foil served as reflectors for a simulated inferno ... bubbles arising from the bottom of the sea were achieved the same way ... and cloud effects heralding the rising of the moon resulted from another combination of lights and foil.

Only an innate sense of artistry could blend such extraneous objects with the right amount of color and motion, translate the feeling of music to reality and achieve an entirely new artistic sensation. Mr. Dow, who—of course—has these qualities in profusion as his success as an architect has long demonstrated, anticipates that future performances will prove to be even more enthusiastically received.

The seemingly limitless application of the screen and its adaptability to practically every art convey a potential that could bring new significance to the drama, television and the concert stage.

One critic, who compared Mr. Dow's achievement with Pablo Picasso's cubism art formula,* said:

"Any way you look at it, Midland's own legend-maker has come out with a spectacular in shadow entertainment which is bound to cause more experimentation among cultural adventurists. He has pioneered a composite art—forcible, original and artistic."

* (see cover of Feb. 1956 ETUDE)

THE END

TEACHER'S ROUNDTABLE

(*Continued from Page* 45)

will have fifteen or so who are "average good," not very gifted perhaps, but obedient to your remarks and agreeable to whatever pieces you may select. Another fifteen will belong to those who "take" because their little friends are taking. They are not interested in any seriously planned course of study: they often want to play pieces way above their possibilities—sometimes reflecting their parents' wish—but they present no special problem and you can easily get along with them. At the bottom of your list and counterbalancing the five stars, there is likely to be an equal number of impossible ones, who do not cooperate, who make it hard for you, who should not be studying music or piano at all.

Each group should be treated according to its particular psychological disposition. Analyze your pupils and you will soon find out exactly what to give them, one piece that they like very much, for instance, and another one which perhaps they don't like so well but which they will be willing to play as it is coupled with the favorite.

For most of your class, there is a great number of charming pieces of light classics, sometimes called drawing room music, which are at the same time pleasing and valuable. Benjamin Godard, Chaminade, MacDowell, Grieg, Sinding, and many others have written scores of delightful easy pieces, suitable for recitals.

In conclusion: do your level best by all pupils, but never allow yourself to become ill about any of their deficiencies. Instead, save your best energies for those who prove worthy of your interest and appreciate your efforts.

ORGAN QUESTIONS

(*Continued from Page* 45)

92 to the quarter, Fugue, 96 to the quarter. (3) The Vox Humana has a rather beautiful modifying effect when used with other very soft stops, but is ineffective with other types of stops. Its wavering character makes it unsuitable to use as accompaniment to singing.

BALLET MUSIC IN WASHINGTON'S TIME

(*Continued from Page* 47)

for local divertissements, dancers in early America were quick to capitalize on the popularity of catchy and familiar tunes, and it is not surprising to find that in 1797 Francisquy concluded one of his ballets, "The Cooper," or "The Generous Guardian," with "a new Country Dance, called Yankee Doodle." Sometimes the fame of a particular dance assured the widespread success of its music, and it is only as the composer of *Durang's Hornpipe*, written for John Durang, the first native American to engage in a career as a professional dancer, that the name of Franz Hoffmeister survives today.

In that practical age, ballet masters were their own accompanists. The violin, instead of the piano, was used at ballet rehearsals and classes, and every dancing teacher was of necessity a good violinist. His miniature violin, or "kit," was as indispensable an item of equipment as his ballet shoes. Sometimes dancers were also composers and provided the music for their own ballets (as was the case with the Italian Gasparo Angiolini, who was a great rival in the development of dramatic ballet).

A prominent example of the dancer-composer in America was Pierre Landrin Duport, a refugee from the French revolution, whose activities extended to Boston, New York, Philadelphia, Baltimore, Washington and points south. He preferred to work independently, as head of his own school, and was not regularly associated with the theatres in any of the cities where he taught. In Boston, however, he gave some fairly ambitious performances, with his pupils as guest stars. Lege danced to his "The Descent of Apollo" at the Haymarket Theatre in 1798. This had music by [illegible]. For another of his Boston productions, a ballet called "The May," Duport composed his own music, and a fragment of it has survived in a collection of Duport manuscripts at the Library of Congress. The same collection includes a "fancy Meanit (sic) Dance before Genl Washington 1792" and a "fancy Menuet with figure Dance by two young Ladies in the presence of Mrs. Washington in 1792—Phila." Duport was a prolific composer of waltzes, cotillons and country dances, many of which were published during his lifetime. More recently two of his minuets were chosen by Albert Stoessel for inclusion in his orchestral suite "Early Americana," published in 1936.

THE END

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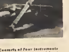

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(Continued from Page 12)

1. Do you have an interest in the art of music beyond the immediate concern of your school position and if so, what evidence can you supply to prove this interest?
2. Are you making a continuing effort to perfect your equipment in music either as a performer or composer?

In reference to the first question—the interest of school music teachers in the art of music—I would like to cite some rather startling statistics. There are more than twenty-seven thousand secondary schools in the United States and more than one hundred and thirty-four thousand elementary schools, not to mention colleges, universities and professional schools. Music teachers in the elementary and secondary schools number fifty to sixty thousand. There are countless additional thousands who teach in colleges, conservatories and private studios. Contrast these impressive figures with the sales of the recording of a contemporary symphonic composition or the publication of such a composition. You will be shocked, I hope to discover that despite the huge army of music teachers at work in the United States and the large number of schools, conservatories, colleges and private teaching studios, a contemporary symphonic recording rarely sells more than five thousand copies and the publication of the study score of a contemporary symphonic composition rarely more than fifteen hundred copies. Let me cite the authorities who have given the information on which the foregoing statistics have been based. The sources of my information are MENC, the National Education Association and a report from a leading record company and a leading music publisher.

It is apparent from these statistics that music teachers are not interested in contemporary music, at least contemporary music which is not of practical use in the classroom. Even if all the scores and records of contemporary symphonic works were purchased for school libraries—a situation which we know of course, not to be the case—it would still mean that only a minuscule percentage of the music teaching profession is interested in what is taking place in today's world of music.

You may wonder why I have chosen to cite contemporary scores and records and not standard works which perhaps interest you to a greater degree. My reason for not having cited statistics on standard works is that the public at large buys so many of these records that there would be no way of isolating the interest or disinterest of the teaching profession. Furthermore, the small sales of recordings and publications of contemporary music enables me to prove to you that music teachers as a group are as apathetic as the general public regarding new music. But unlike the general public which "knows what it likes"—another way of saying "likes what it knows"—music teachers have a professional responsibility to keep abreast of developments in their field.

If a teacher of literature were not interested in reading contemporary literature as well as the literature of the past, you would, I am sure, unhesitatingly state that such a teacher was not keeping up with the field and that he would be incapable of introducing his students to writings of the present as well as the past. In other words, you would expect him to have a continuing interest in literature and to introduce his students to such contemporary writings as were suitable for their particular stage of advancement. The same principle should hold true for the music teacher. He should have a broad acquaintance not only with the general literature of music but also make it his business to be familiar with music that is being written today by the leading composers of the world. This interest should go far beyond the mere selection of materials suitable for his classroom.

My purpose in bringing this situation to your attention is the hope that you will do something about it. The curricula of school music departments often include classes in the appreciation of music.

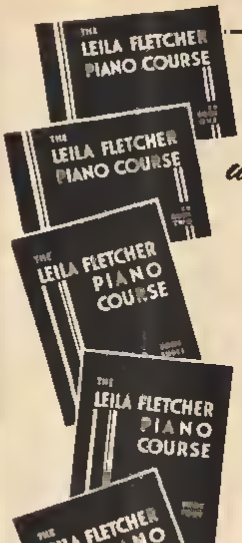
The quality of instruction in these classes is of crucial importance in bringing students to music or in turning them away from music. It is difficult to understand how classes in music appreciation can be given without the inclusion of the music of our own time. Yet, as we know from the dreary statistics I have cited, this must be the case in all but a few exceptional situations.

Your participation in music as musician-teachers automatically makes you a part of the world of music with all this implies in the way of responsibilities. What are you doing, for example, to develop an interest in the part of your students in the symphonic and operatic literature? Do you endeavor to give your students the opportunity of traveling to hear such performing organizations or even of bringing them to your schools? And are you prepared to enlighten your students on the works they hear on such occasions? Some of this activity I know does take place. There are several school systems known to me that provide opportunities for their students to hear fine individual artists and leading orchestras. The possibilities, however, of such programs have scarcely been explored.

In my second question I asked whether you were continuing to develop your abilities as performers or composers. If you are a performer, your goal must be lifelong in order that your technical skills will not atrophy and that your knowledge of the literature will expand. If you are a composer you must continue to compose and not believe for moment that the demands of your teaching assignments are adequate excuse for neglecting to compose.

Finally I would like to mention the choice of materials that you use for performance in the schools. Your choice of these materials reflects your own taste and equipment as musicians as well as the level of student ability. There is no excuse for the use of cheap and tawdry materials in the schools when ample art music exists—both of the past and the present—which is not too demanding technically. Here again, the choice means that all the music teacher and standards, but too often the choice of materials is made on the basis of acquaintance with school music only and not a broad knowledge of the literature of music. The music teacher should know and have a working familiarity with a much wider variety of music than he will ever use in his classroom. I cannot emphasize too strongly the necessity for a broad understanding and sympathy with the art as a whole and not merely with that small segment of music used in general education.

As I conclude these remarks, you will perhaps find it appropriate for me to repeat a famous quip attributed to Johannes Brahms. When leaving a distinguished gathering he is reputed to have said, "If there is anyone here I've neglected to insult, I apologize." Despite the frank criticisms that I have expressed, it is my conviction that the place music has achieved in the schools of the United States constitutes a most remarkable development. I am well aware of the constructive rôle that MENC has played in this development. Although I have been emphasizing what I consider to be the major weaknesses in school music, I would regret leaving you with the impression that I have anything less than wholehearted admiration for the splendid music making that takes place in some of our schools. Furthermore, let me make it absolutely clear that I realize that there are thousands of music teachers who are truly dedicated to teaching and to the advancement of school music. But what I have been saying is that the most effective way to advance music in the schools and to give true meaning to your dedication as teachers, is to become better musicians. This is the true responsibility of the music educator in music. THE END



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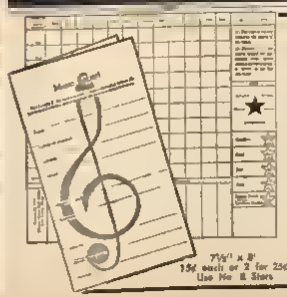

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Cymbals, Old and New

by Wilma Belton

HAVE YOU ever realized that one of the best ways to learn about the early history of musical instruments is to read about them in the Bible? In so doing you will find mention of wind, string and percussion instruments, and often accompanied by a description of the people who played upon them and the occasion for which they were used.

Standing out with importance among such percussive instruments are the cymbals—"Praise Him on high-sounding cymbals, praise Him on cymbals of Joy" as we find in the Psalms. Another reference mentions tinkling cymbals. Bible students tell us that the tinkling cymbals were much the same as those used in our orchestras today, as the word *tinkling* originally meant a loud sound! The high-sounding cymbals were very small and produced a high pitch. We have no counterpart of those small cymbals today, so when a composer wishes to bring that type of sound into his composition he uses the glockenspiel—a set of small bells or metal bars struck with a mallet.

Probably first used by the Arabs, cymbals are of very ancient origin. The finest ones today are made in Turkey. What metals are used in them is not known, as this is a secret kept by one Turkish family from one generation to the next for numberless years. The Turks in turn inherited their skill from the Persians. The Egyptians used cymbals of copper.

A young music student once said that a cymbal player looked as though he were throwing the music up in the air. This upward brushing or sliding motion he makes is necessary to give the proper vibration and to prevent the plates from deadening their own sound. Perhaps it was the effect of the sound singing upwards that caused the people in Biblical times to give the cymbals such an important place in religious ceremonies.

These interesting instruments made of two brass plates with leather handles, seem to possess the power of emphasizing and punctuating great thoughts in music. A good example of this is found in the noble tones of the two loud strokes at the climax of the *Prelude* to Wagner's opera, "Lohengrin." And again, in the last movement of Dvorak's "New World" Symphony when a single stroke on the cymbal rings forth and then vibrates into silence. Berlioz revived the use of the "ancient cymbals" in some of his scores, and Debussy used them in his *Afternoon of a Faun*. (These parts are sometimes played on the glockenspiel.)

Cymbals
No orchestra would be complete without its cymbals.

Sometimes the cymbals, instead of being clashed together, are struck with a drum stick or with a soft tympani stick for different effects; sometimes the two plates are close together with a drum stick roll reverberating between them. One of the pair of cymbals is often fastened to the shell of the bass drum for convenience of the player, particularly in bands.

The next time you attend a symphony orchestra concert pay particular attention to these modern, yet ancient instruments, the cymbals.

Speed-work and Your Brain

Did you ever study Chopin's Etude Op. 25, No. 6? Or, did you ever hear it played? It is very beautiful, and it is also a very good example of how fast the brain and fingers must work when playing it. (You can think of many other examples of speed work too, some not as difficult as this Etude.)

In this composition Chopin wrote two thousand, six hundred and thirty-nine notes! (and it is a short piece). It is usually played at a speed that requires two minutes to play it, which means that twenty-two notes are played every second, right and left hand both doing the speed work at the same time. That is certainly splitting the seconds!

Of course a pianist must have fingers and hands equal to the job of playing very fast, but he must also have a brain which is always in control of the situation, just as a driver of a speeding automobile must always be in control—or else!

Musical Loom

by Frances Gorman Risser

My piano keyboard is a loom,
  The threads are notes I play;
If I am patient, I will weave
  A tapestry some day.
A lovely, tuneful masterpiece
  Spun on this magic loom
To decorate the endless walls
  Of earth's vast living room!

Beheading Game

by Marion Benson Matthews

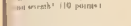
1. Behead a small piece of rock and leave a pure, musical sound.
2. Behead a fisherman's basket and leave a Scotch dance or its music.
3. Behead a French seaport and leave a symbol signifying silence.
4. Behead a sharp pointed growth on a plant and leave a wind instrument.
5. Behead a religious belief and leave a small, vibrating strip in certain wind instruments.
6. Behead a citrous fruit and leave vocal or instrumental scope.
7. Behead a notorious pirate and leave an instrument found in churches.
8. Behead an instrument and leave another instrument.
9. Behead a symbol for raising a tone and leave an instrument.
10. Behead the surface of the earth and leave a composition for voices in canon form.

(Answers on next page)

Who Knows the Answers?

(Keep score. One Hundred is Perfect)

1. What is a mute? (5 points)
2. Is the triad D flat-F-A major, minor, diminished or augmented? (10 points)
3. Which composer was born first, Schumann or Chopin? (20 points)
4. How many sixteenth notes equal a dotted half rest? (5 points)
5. Was the orchestral suite "Pictures at an Exhibition" composed by Rimsky-Korsakoff, Moussorgsky, Glazunoff or Gretchaninoff? (20 points)
6. What key is the relative minor of the major key which has five sharps? (5 points)
7. What is a fermata? (5 points)
8. How many half-steps are there in a minor seventh? (10 points)



9. What was Rimsky-Korsakoff's first name? (10 points)
10. (a) From what country does the melody given with this quiz come? (5 points) (b) what is its name? (5 points)

(Answers on this page)

Up-in-the-Air Scales

Do you ever play scales up in the air? It is a very excellent way to practice them because it combines brain work with finger work, and you do not need a piano for this kind of practicing.

Take your E-major scale, for instance, right hand alone. Bend your elbow so your forearm is perpendicular. Raise your thumb forward into the air as you say E aloud, then second finger as you say F-sharp, third finger presses an imaginary key as you say aloud G-sharp, then thumb goes under as you say A. Complete the octave for two octaves in this way and then come down the scale. Then do the left hand in the same manner. Doing both hands together requires a good deal of concentration. Do you think you have enough? Try it and see. Try to do one or two major and minor scales in this way every day and you will be surprised to see how much assurance you acquire in your scale playing. Your teacher may even wonder what you have been doing!

Answers to Beheadings

1. Stone; 2. Creel; 3. Brest; 4. Thorn; 5. Creed; 6. Orange; 7. Morgan; 8. Flute; 9. Sharp; 10. Ground.

NO CONTEST THIS MONTH

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and if correctly stamped, they will be forwarded to the writers. Do not ask for addresses. Foreign postage is 8 cents. Foreign air mail rate varies, so consult your Post Office before stamping foreign air mail. Print your name and return address on the back of the envelope.

Dear Junior Etude:
I am very much interested in your Junior Etude Letter Box and thought I would write to you. I am fond of music and will soon be taking the senior examinations in piano music of Trinity College. Some of my favorite pastimes are swimming, reading, photography and art. I would love to hear from other Junior Etude readers.
Rowena Dias (Age 16), India

Dear Junior Etude:
I have studied piano for four years and am also interested in organ, strings, recorder and choral music. I play piano for one of the churches in my town and am a choir member in another church. I would like to hear from music students all over the world.
Frank Stearns (Age 14), Massachusetts

Dear Junior Etude:
I have been playing the piano for about twelve years. My hobbies are ice-skating, dancing and collecting harmonicas and playing them. I would like to hear from others who are interested in music.
Grant B. Cunningham (Age 17), New York

Mary L... Burgess ...

Honorable Mention

for Original Poetry Contest

(Winners were announced last month)

(In alphabetical order)

Ruth Ann Ahai, Joel Altman, Connie Carroll, Marlene Catlin, Betty Crosshorn, Connie Dietz, Rita Doetsch, Linda Dorris, Sonya Fostik, Sandra Gillespie, Ellen Louise Goldberg, Edna Green, Ursula Johnson, Carmen Klingkamer, Karole Kenmee, Carol Ann Lindquist, Judith Mauch, Elizabeth Nytes, Helen Parson, Mary Ellen Rathovich, Barbara Reese, Dennis Richmond, Emily Robertson, Agatha Alice Snyder, Ronald Stever, Agnes Tanner, Janice Sterrett, Brian Van Horn, Linda Vollmar, Derwin Williams.

Dear Junior Etude:
I have studied piano for about eleven years and would like to become a concert pianist. I am deeply interested in all phases of classical music and am also trying to build up a library of long playing records. I would like to hear from music lovers who are interested in music as a vocation.
Sylvia Hines (Age 16), Canada

Dear Junior Etude:
I have played viola for four years and piano for two. Music in my life means a chance to play in a symphony orchestra—a great chance to be an artist at it! I would like to hear from others.
Patty Ann Moore (Age 12), Indiana

Dear Junior Etude:
I play piano and organ and sing in our church intermediate choir. I enjoy both popular and classic music. My favorite composers are Chopin and Tchaikowsky and my hobbies are writing letters and short stories. I like Junior Etude very much and would like to hear from some of its readers.
Carol Crawford (Age 14), Texas

Answers to Quiz

1. A device for deadening or softening the tone of an instrument; 2. augmented; 3. Chopin was born four months before Schumann (in 1810); 4. twelve; 5. Moussorgsky; 6. g-sharp minor; 7. a symbol signifying a pause; 8. ten; 9. Nikolas; 10. (a) Hawaii, (b) *Aloha Oe*.

LEFT-HAND TECHNIQUE

(Continued from Page 13)

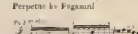
Extension Fingering, which will be discussed later, but while we are concerned with arpeggios it seems logical to go on to diminished sevenths. See Ex. K.

In this fingering it is important to observe the bringing forward of the 1st finger in the ascending arpeggio the moment the 3rd finger stops the string. The 1st finger must move across to the next string and forward one whole step. Notice the 3rd, 4th, 5th and 6th notes of Ex. K.

The opinion is prevalent in some quarters that a student should first learn the old "system" of fingering and then, when it has been mastered, switch to the newer system. This seems to be an unwarranted waste of time. In my teaching experience I have found that if a pupil has a fair or better than fair ear, he learns the new fingering just as quickly and just as accurately as he learns the old. But it would take him at least three months to gain fluency in the new system once the old has become part of his technique. And there can be no question of the superiority of the newer method and value of making a shorter shift to a stronger finger cannot be doubted.

The myth that the second position is more difficult to learn than the other positions has been very largely dissipated, though some haziness of thinking on the subject still persists in some parts of the hinterland. Nowadays, however, the second position is used a great deal more than formerly. In fact in chamber music its use is imperative. One cannot imagine a successful performance of the first violin part of Beethoven's great quartet in E minor, op. 59, without copious use of the second position.

Unfortunately, most musical quotations that would show the value of the second position would be too long to use here. As an example of using the second position instead of shifting to the third, see Ex. L, from the Moto Perpetuo by Paganini.



The use of the second position, upper fingering, shifting to and fro on a half step, makes for a much smoother playing of the passage than shifting to and from the third position. Another quotation from the same work—Ex. M—will illustrate a similar point.

A third example from the Moto Perpetuo shows the advantage of making a shorter shift instead of a longer one. See Ex. N.

Further examples of second position usefulness will be given on this page in the November issue together with comments on the present-day non-use of Harmonics, on Extension Fingering, etc.

(This is the first of three articles dealing with modern left hand technique.)

YOU'RE THE TOP

(Continued from Page 23)

Rock Club. When he began getting about again on crutches, he wrote "Leave It to Me." In 1948, while recuperating from the twenty-first operation necessitated by that accident, he wrote "Kiss Me, Kate." Many of his gayest successes were written in the intervening ten years when he spent most of his time in sharp pain.

Cole Porter is slightly built, with dark hair and dark eyes. He has the blunt fingers of a pianist. He tells you he does not have absolute pitch. His manner is reserved, but becomes that through with enthusiasm when he speaks of some new find from his constant studies in the musical styles and the individualities of composers. His greatest enthusiasm is the musical stage.

You ask Cole Porter how the young composer prepares himself for successful work. "That's a hard question," he replies, "a composer's success depends on the quality and vitality of his natural endowments. You can't tell a youngster how to go out and get talent. Neither can you tell him how to set about writing a tune. I do think that, in these days of stiff competition, a thorough musical education is the greatest possible help. Thirty years ago a successful musical comedy writer got by without knowing much of theory, counterpoint, musical forms. Jerome Kern had a thorough knowledge of music. To-day Richard Rodgers and Vernon Duke are well trained musicians. I can think of few successful writers who are not. Thus, my first suggestion is to learn one's craft.

"The next step is getting started professionally. I get many letters about this, and my best advice is to keep away from Broadway until one has reason to believe he belongs there—the important word is *reason*. Stay in your own community, and write the best you can, as much as you can. Keep your eye on local organizations (an orchestra, a hotel combination, the radio station), and try to persuade one of them to play your work. If anyone shows signs of liking it, make a recording. Don't worry about publication at the start, at least; that isn't so important as it once was. Less sheet-music is sold compared with former days; the best success comes through recordings and their reproduction on radio.

Never send a piece of music to a publisher. If you must have publication, try to go in person to the publisher's office, and get him to let you talk to his ... who knows what will go. Before you do this, however, make sure you're dealing with an honest publisher. The great firms are, of course, entirely ..., as are many of the less well known concerns. Beware of anyone who asks you to pay (or help pay) for the cost of publishing. That is fatal. If the publisher will not assume the full risk, there shouldn't be any.

I always work from a libretto, and my first step is to familiarize myself with the plot I am going to set. Next, I get together with the producer and the ... to discuss details. Together, we decide those points in the plot where songs will fit most logically and most effectively. My job is to introduce variety by means of changes of tempo, of feeling, of mood. Without such variety, the audience would probably go to sleep. When we have plotted the spots where ... will sharpen plot progress, I try to find good titles for songs. Then I write the songs, words and music. Usually I begin near the end of the refrain and work backwards on the lyric, building a climax which reaches its strongest point in the penultimate and center ... It's a good idea to use the title ... at the beginning of the refrain, and to repeat it at the end. This keeps the ... matic moment almost at the end.

At the moment, I'm finishing a new motion picture, for MGM. It is based on 'The Philadelphia Story,' but the setting has been moved to Newport, because of the annual jazz sessions held there. Fortunately the change has done no harm to the plot. As soon as that job is completed, I shall begin work on a new stage show for Feuer and Martin. The plot is based on one of Lubitsch's old Hollywood films, called 'The Shop Around The Corner.' Here the setting is Hungary, which offers me a pleasant novelty. I've never before written Hungarian music and am studying all I can about it, notably the music of Liszt. He must have been a pretty wonderful person, when you consider his flexibility in turning from the classicism of his master, Czerny, and embracing the utterly new innovations of Berlioz and Wagner. What I shall do after that, I have no idea, but it'll be something interesting—working at music is always interesting!"

THE END

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THE SCHOOL BAND LIBRARY

(Continued from Page 21)

expensive and its absence is often due to lack of planning rather than to financial considerations.

These physical facilities will naturally vary a great deal from one school to another but the management of the library is something which each band director can pretty much control for himself. The systematic operation of the library, regardless of its size and equipment, is often a good indication of the neatness and administrative ability of the director and the efficiency of his staff. It is not the purpose of this article to discuss the technicalities of cataloging, indexing, filing, sorting and distributing music. This subject is well covered in many books on school band administration. Some library systems are rather complex, requiring a good deal of paper work, and some are relatively simple. For the small library an elaborate system of cross-indexing may not be necessary. But whatever plan is used, there must be a system of handling music from the time it is ordered and received from the dealer until it is distributed to the players and returned to the files after its use.

It is important to have a definite plan for financing the purchase of music as needed to keep the library up-to-date. In many schools, the students themselves purchase their beginner's methods and the other instruction books and solos which are primarily for home practice and individual use. The school through appropriated funds or from special funds earned by or contributed to the band usually purchases the music used by the full band, instrumental ensembles, and at least reference copies of individual methods, studies, and solos which are recommended for students at various levels of advancement. Whether the sum available for this purpose is large or small, it can be expended most wisely when the music needs are carefully considered and budgeted for in advance. This does not necessarily mean that all purchases for the entire year be made before the opening of school. The experienced director will have learned the advantage of holding back some of his music allotment to provide for the purchase of music for special occasions or new publications which may come to his attention during the course of the school year. Regardless of the amount spent each year, a definite plan for financing and careful planning for the purchase of music are necessary if a good band library, either large or small, is to be built up.

What kinds of music would we expect to find in the band library? Certainly there should be frequent occasions for students and director to refer to copies of standard basic methods for each of the instruments. And the director would do well to keep pace with modern teaching techniques by frequent references to newer methods and studies by outstanding contemporary teachers. Band arrangements in instrumental solos and ensembles, as well as to vocal solos and choral works, will be an important part of the library. The library should contain complete sets of class methods suitable for various age levels. It should have sets of supplementary studies for groups of various levels of ability. This type of supplementary material can be used as a portion of each rehearsal for increasing technical proficiency and for training in various phases of musicianship such as rhythm, intonation, phrasing, etc.

In addition to the ensemble methods and studies actually used in classes and rehearsals, it is recommended that reference copies of other leading methods and supplementary studies be kept on file. Sample copies of these can often be obtained without cost and from each of them the teacher may gain ideas which will be helpful in his own teaching. As a matter of fact, one of the most valuable sections of the library could be that portion devoted to the systematic filing of catalogs and the many free samples of methods, studies, collections and conductor's scores of program music which the director receives from publishers without cost.

In the selection of all this music, from beginning methods and street marches to advanced symphonic band selections, the director must continually exercise his best judgment to insure that time and money are not wasted on inferior materials in the various categories. The smaller the budget, the more important it becomes for the director to consider the usefulness and value of the music he purchases, if he is to build a library of permanent value.

Each library will, and should, reflect the personal taste and judgment of the director. It is extremely important for him to have an enthusiasm for each selection his band plays if he is to inspire an enthusiastic reception of it by the students. At the same time, if he is to be successful, he must be a man of broad musical interests whose enthusiasm is not limited to one particular kind of music, whether it be popular or classical. In many years of experience in making suggestions of material for school band libraries and for the libraries at universities where he has taught, this writer has not found a stereotyped formula which would apply in all situations. On the contrary, the selection of each piece of music like the

(Continued on Page 64)

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THE WALTZ AND OP. 39

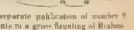
(*Continued from Page 16*)

The entire set, then, favors the key area of four and five sharps with greater emphasis on the keys of E and C-sharp.

In order to ensure a unified continuity Brahms remains reasonably close to this key area, departures from the immediate vicinity being achieved through simple devices of chromaticism. Thus the relationships of successive keys, proceeding from the most direct to the more remote, are: first, those involving a change of mode as in the cases of numbers 4 and 5, 6 and 7, 14 and 15 with 15 notated in A flat major or the enharmonic equivalent, with a change in mode of the preceding waltz in G-sharp minor; second, are those that stand a fifth apart as in the cases of numbers 1 and 2, 9 and 10, of which more will be said later, 11, 12, and 13, and the concluding 15 and 16; third are those that stand a diatonic third apart as in the cases of 2 and 3, 8 and 9, 10 and 11, 13 and 14, and finally there are those thirds which express chromatic changes in one manner or another as in the cases of 3 and 4 (B sharp minor to F minor), 5 and 6 (E major to C-sharp major), 7 and 8 (C-sharp minor to B-flat major, a third notated enharmonically as an augmented second). Note how the more venturesome key changes occur near the beginning of the set, and the more modest ones with their stabilizing qualities occur thereafter.

Of particular interest with respect to successive keys is the manner in which numbers 9 and 10 are joined together. Perhaps the easiest way to illustrate how the first of the pair in D minor stands eventually as a dominant to the second in G major is by means of a summary sketch of the actual harmonic elements of both waltzes.

Ex. 2 No. 9 No. 10



The separate publication of number 9 amounts to a gross flaunting of Brahms' original wishes.

Beyond factors of key relationships, the waltzes are related to each other serially by mutual tones which form pivotal links with their preceding dances. In most cases, as in the opening B of number 2, following the concluding B major chord of number 1, these relationships are self evident, although performers and editors seem incapable of reaping the benefits of this effective linking technique. Of particular interest is the way in which the gentle upbeat, F, in number 8, resumes the third of the concluding C-sharp major chord of number 7, thus bringing into poetic contiguity two waltzes which are in their respective key areas of C-sharp and B ...ingly remote. Of 9 and 10 mention has already been made. But observe the way in which the concluding number 16 appears as a dominant chord; the tonic chord of number 15, a detail which emphasizes the terminal character of number 16.

Perhaps the most striking, but in certain cases the most elusive factors that unify are motific and rhythmic elements which course through pairs of dances. Observe the extension of the rhythm, Ex. 3, in number 2 into that of number 3. Numbers 7 and 8 also share the rhythmic figure of number 2, this time however with a common melodic element of principal tone—upper neighbor—principal tone, which confirms the inevitability of this succession of waltzes. A similar relationship fuses numbers 13 and 14: the A-sharp—B of 13 reappears in precisely the same rhythm, Ex. 4, in 14. Perhaps the most interesting use of these techniques appears in the succession of 14 and 15, the famous A flat major Waltz. Number 14, Magyar and brusque, concludes with A sharp—G-sharp—G-sharp in the rhythm, Ex. 5; number 15 opens with the same rhythm but melodically enlarged and expressively altered to form a gentle Ländler: C—A flat—A flat. A similar case occurs when the graceful concluding rhythm of number 5 reappears in the middle section, bars 13-16, of the gay, roughly number 6.

It can be seen from these observations of the keys, pivotal tones, motives, and rhythmic patterns, that Brahms, here as elsewhere, took pains to create a convincing inevitability in his order of the 16 waltzes of opus 39. The practical consequences of such analytic observation can be of value to the executant, the editor, and the commentator. The executant, through an adroit use of the pedal, shading, and rubato, through a sensitive apportioning of the time between each waltz, through an interrelating of tempos, can bring into clear focus these critical integrating factors of the set. Further, the editor or commentator who would publish or discuss a selection from the 16 dances should, at least, be mindful of the hazards implicit in such ventures. It so happens that Brahms, himself, can provide help for such an undertaking, for he, too, made an untransposed selection of numbers 1, 2, 11, 14, and 15 in fashioning a two piano setting for the Brahms Waltzes, which they performed in Vienna in 1867. Observe, first, that the key relations remain much the same as in the two hand version—B major, E major, D minor-major, G-sharp minor, and A-flat major. But note also how aptly Brahms found a suitable replacement in numbers 11 and 14 for the motific relationship which had formed the nexus of numbers 13 and 14. Number 11 concludes with B—A sharp—B in the rhythm, Ex. 7, which is picked up melodically in number 14, but now in the aroused rhythm, Ex. 8.

Of course, a "learned" waltz is a contradiction in terms and it would be an injustice to Brahms to assume that he was attempting to demonstrate his musical erudition in opus 39. In fact, the Waltzes were one of the earliest indications to his contemporaries that Brahms' music was not limited solely to a "dark quietness" as Schumann characterized his early compositions. The Waltzes are, in fact, a distillate of popular music and should be performed as such, but always with an awareness of the hovering presence of their creator's art.

THE END

THE JUNIOR HIGH SCHOOL ORCHESTRA

(*Continued from Page 21*)

the community at large support and encouragement to orchestra members and orchestra director have been greeted with enthusiasm, a highly successful orchestral program has resulted. Without this unity of purpose on the part of all concerned the usual half-hearted and uninspiring orchestral performance will be inevitable. This type of by-product of the orchestral program will not only fail to attract the school's support, but usually will result in being a strong detriment to any further interest on the part of those who should support the orchestra. When the students themselves turn thumbs-down on their fellow students who are struggling to perform in a junior high orchestra, then there is little chance that the group will ever overcome such a handicap.

When the school principal and his staff are on the same team with the orchestra director and they play by the same rules and give emphasis to developing an orchestral group which is attractive to students and parents, then there will be successful results which can be repeated year after year. Such continuity in the orchestral program only results if a careful recruitment program is planned and the selection and guidance of orchestral candidates is started early. Part of this should be done in grades four and five before the junior high level is reached, but again stress must be made of recruitment at the seventh grade level. For such reasons as lack of physical development and lack of interest on the part of either parents or child or both, many children will not start in the orchestral program while in grade school, but at seventh grade level may be ready and waiting for such an opportunity. If the principal understands and supports this program

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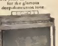

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and the vocal music teacher will aid too, the recruiting program can work wonders. It must be very clear to every staff member that vocal and instrumental classes as well as general music classes have a place and can all thrive in the same school if teachers co-operate and do not attempt to exploit their students in order to gain a reputation for the music teacher.

Demonstrations of orchestral instruments in general music classes, assemblies and in special clinic sessions for pupils and parents where each of the four families, string, woodwinds, brasses and percussion are stressed, will do a great deal to help students decide which should be the instrument of their choice. Usually the more common instruments like violin, cello, flute, clarinet, saxophone, cornet, trombone and drums are fairly well known and will not need too much time, only to refresh the candidates of their use, but the so called "unusual" and larger instruments will need much special stress and many questions may be asked about viola, double bass, oboe, bassoon, French horn, tuba, tympani and the Latin American percussion instruments, instruments which are so necessary to complete the symphonic orchestra instrumentation. It is the inclusion of these "unusual" and larger instruments into the orchestra that should be the chief difference between the elementary school orchestra and the junior high school orchestra.

In any large junior high school there should probably be at least two orchestras. One might be termed the "prep" orchestra or training group and all students from the beginning string, woodwind, and brass classes should be eligible for advancement into this group. The balance in instrumentation of this training orchestra should not be of too great concern, for the purpose of this group should be to give all students who desire it, an opportunity to play orchestral music and to explore the possibilities of their continuing and advancing into the top or "first team" orchestra which might be called "The School Symphony." In this first orchestra, instrumentation and balance of parts must become a matter of greater importance if the most gifted and talented musical youth are to develop true concepts of the finest in orchestral literature both from the point of view of its performance and its value as music literature. Certain instruments will need to be owned by the school to be loaned to students if the balance is to be achieved and maintained.

A good string program in the elementary schools and good articulation between the feeding elementary schools and the junior high school are very essential in the development of the junior high school orchestra. If no strings are started until pupils arrive at junior high the level of performance will be limited. Many school districts find that a few periods per week can well be spent by the junior high orchestra director in the surrounding grade schools in an effort to start strings in the fourth or fifth grade and thus be well along in their playing by the time they arrive at the junior high school. Each school system must work out some feasible plan, but the fact remains that boys and girls, if started at an early age, will grow into skills and develop interests that make it possible to have continued growth and development with the proper teacher time and equipment available.

Since junior high schools vary in size from very small to very large, a suggested small-medium-and large instrumentation for the first or select orchestra in a junior high school is given here.

	Small (Chamber)	Medium (Concert)	Large (Symphony)
(String quartet or string orchestra)			
Violin I	6	10	16-20
Violin II	4	8	14-16
Violas and/or 3rd violins	3	6	10-12
Cellos	3	6	8-10
Basses	2	4	6-8
(Woodwind choir)			
Flutes	1	2	3-4
Oboes	—	1	2-3
Clarinets	2	2	3-4
Bassoons	—	1	2-3
Saxophones (as substitutes only)			
(Brass choir)			
Horns	—	2	4-6
Trumpets	2	3	3-4
Trombones	1	2	3-4
Tuba	—	—	1
(Percussion ensemble)			
Tympani	—	1	1
Drums and other percussion	1	1	4
Piano	1	1	—
TOTAL	25	50	80-100

During the last part of June the writer had the privilege of spending a week in the mountains with forty two seventh, eighth and ninth grade boys and girls in a First Junior High Orchestra Camp at Idyllwild, California. This was not a highly selected group but rather an average group of junior orchestra members who came to the mountains to gain a better acquaintance with music and the out-of-doors. After one week of rehearsal an informal program was presented to parents and friends which proved again what can be done by junior high boys and girls, anywhere, under the right guidance and with the proper encouragement. THE END

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SCHOOL BAND LIBRARY

(*Continued from Page* 59)

selection of courses from a dinner menu, presents an individual problem for decision.

The ultimate value of the library will depend on the use that is made of it and it is this individual care and thought given to the acquisition of each item, which gives the library the personal qualities so important to insure its enthusiastic use In the final analysis the quality of the music in the library may be tested by the degree in which it provides the students with a worthy educational and cultural experience and develops in them a discriminating taste for fine music.

The band library should contain examples of the noblest expressions in music, just as the general library should contain examples of the noblest expressions in literature Music should be selected which will give the students a pleasant, intimate acquaintance with a wide variety of good literature within the playing range of their particular stages of ability This should not be limited to works of the great composers of the past, but should also include works, when available in playable editions, by prominent contemporary composers

The director should keep in mind the musical and technical limitations of his players. The grade of difficulty should be carefully considered so that the students will grow musically and improve technically with each piece rehearsed

To command the attention of young players, the music should be interesting, melodically rhythmically and harmonically The good library will contain examples of the best in both old and new band music

In concluding the remarks about the music contents of the band library, it seems worthwhile to note that most educators seem to agree that nothing serves to sustain the day to day interest in a musical organization more than the knowledge that at each lesson or rehearsal, the players will have an opportunity to play a good variety of interesting music This interest is greatly enhanced if some music which is new and fresh to the students be included in each rehearsal session For this the resources of a well-stocked library are indispensable THE END

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